

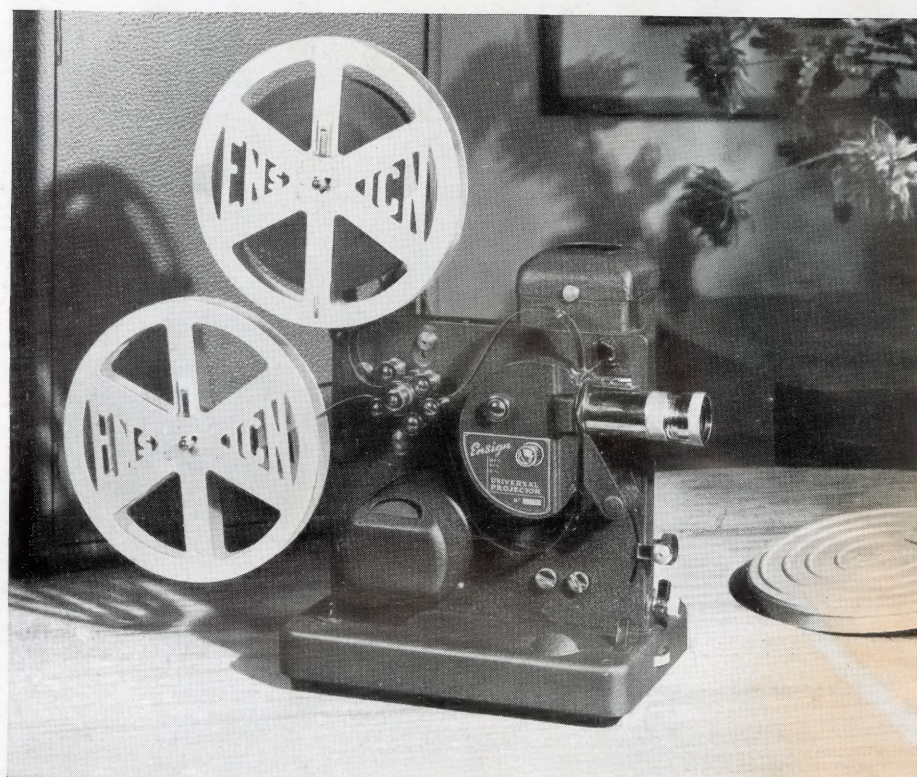
AMATEUR CINE

W O R L D



JANUARY, 1940

SIXPENCE



The ALL-BRITISH

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"UNIVERSAL" PROJECTOR

for 16 mm.
9.5 mm.
8 mm. Films

Here is a Projector for either 16mm., 9.5mm. or 8mm. films ; or any two of these sizes ; or all three of them ! A single or dual model can be converted to take the remaining size or sizes by means of simple and inexpensive conversion kits.

In other words, it is the most versatile projector one could wish to own, thoroughly deserving its name "Universal."

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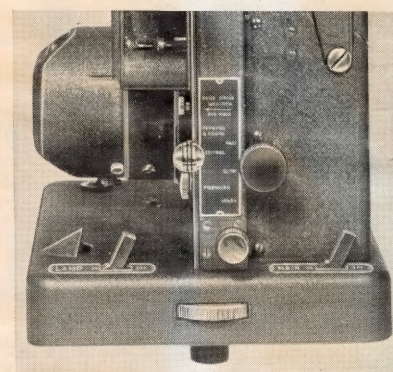
- PROJECTS 16 mm., 9.5 mm. and 8 mm. FILMS
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- OPTICAL FRAMING
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- "STILL PICTURES"
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Models From

£35 : 0 : 0

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Placed conveniently on the front of the projector are the controls, for the easy and rapid handling of the machine in a darkened room. They are compactly grouped and each is sufficiently distinctive to avoid confusion.

British Product by ENSIGN LIMITED, HIGH HOLBORN, LONDON, W.C.1



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and for Christmas*

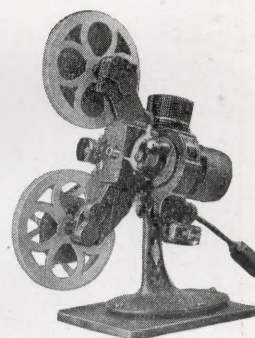
What a difference a Filmo projector can make to your Christmas Festivities. With many theatres and cinemas still closed and the blackout casting a most un-Christmas like gloom over everything outside, what a treat to be able to draw the curtains, gather the family and friends together and forget everything about the war in the thrill of a gripping programme of films. (But before you start make sure that all the guests have arrived—some may have got lost in the blackout). And what a thrill to you to be able to put up a perfect show. Brilliant, flickerless pictures whatever the throw, Minimum time for threading and rewinding, and absolutely no risk of breakdown. A soft, almost inaudible purr—and everything to conspire to a show indistinguishable from the highest professional standard. All this can be yours if you change to a

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and prospective Filmo
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Good Luck for 1940



The Filmo Vocational Projector
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at your dealers—or write for
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to have forgotten
the number!

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and the torch

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Bell & Howell Filmo 8, 8 mm.; 1 in. Dallmeyer f/1.6; 400 watt lamp; case; as new; List £43 10 0 .. £37 10 0
Alef Bilcin, 9.5 mm.; resistance; 30 ft. or 60 ft. reels; good condition .. £2 5 0
Pathe 200 B, 9.5 mm.; resistance; wooden base with fuses to protect lamp and motor; wooden case; very good condition £12 10 0
Dekko, 9.5 mm.; motor; super attachment; good condition .. £4 15 0
Dekko, 9.5 mm.; case to take projector and camera; as new .. £3 0 0
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Coronet II, 9.5 mm.; motor; good condition; Cost £9 17 6 .. £5 10 0
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Kodascope Model C, 16 mm.; 2 in. lens; 100 watt lamp; resistance; good condition £5 15 0
Kodascope D, 16 mm.; 300 watt lamp; transformer model; wooden box; excellent condition .. £13 15 0
Gebescope, 16 mm.; 1 3/8 in. lens; silent model; convertible to sound; as new; Cost £57 10 0 .. £27 10 0

Siemens Home, 16 mm.; 35 mm. Dallmeyer lens; good condition; List £32 10 0 .. £25 10 0
Kodascope Model K, 16 mm.; 250 watt; 2 in. f/1.6 lens; as new .. £22 10 0
Ensign Silent Sixteen 300 B; 1 in. Dallmeyer lens; resistance; shop soiled .. £23 10 0
Ensign Mickey Mouse, 16 mm.; 2 in. lens; takes 400 ft.; motor drive; resistance; case; good condition .. £3 10 0

CAMERAS

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Pathe Motocamera B, 9.5 mm.; f/3.5 lens; good condition; Cost £6 6 0 .. £2 19 6
Dekko Standard, 9.5 mm.; 1 in. Ross f/1.9; focussing to 1 1/2 ft.; variable speeds; good condition; Cost £12 12 0 .. £7 15 0
Dekko Standard, 9.5 mm.; Dallmeyer Speed f/1.5; latest removable gate; focussing to 1 ft.; very good condition .. £10 10 0
Agfa Movex 12 B, 16 mm.; Agfa f/1.5 lens; eye and waist level finders; cassette loading; 40 ft.; case; good condition .. £3 15 0
Ensign Kinecam Model B, 16 mm.; 1 in. Taylor Hobson Cinar f/2.6, also 4 in. Dallmeyer tele f/4; good condition .. £13 15 0
Argus, 16 mm.; 1 in. Ross f/1.9; turret head; 4 speeds; forward and reverse motor drive; direct and waist level finders; combination case; very good condition .. £19 0 0

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PROJECTORS

Pathe Lux, 9.5 mm.; resistance; good condition .. £9 9 0
Pathe Imp, 9.5 mm.; motor; super attachment; resistance; very good condition; Cost £7 0 0 .. £4 17 6
Pathe Kid, 9.5 mm.; resistance; good condition .. £1 15 0
Kodascope Model B, 16 mm.; self-threading; 2 in. lens; 250 watt lamp; resistance; case; good condition .. £11 15 0
Kodascope Model A, 16 mm.; 250 watt lamp; resistance; good condition .. £8 10 0
Agfa Domestino, 16 mm.; 100 watt lamp; rewind; good condition .. £11 11 0

Kodascope 8-35, 8 mm.; as new; £9 9 0
Univex, 8 mm.; auto rewind; transformer model; as new; List £7 7 0 .. £5 17 6
Specto, 8 mm.; 1 in. Dallmeyer lens; 100 watt lamp; transformer model; motor rewind; as new; List £15 15 0 .. £12 15 0
Pathe Ace, 9.5 mm.; resistance; good condition; Cost £1 17 6 .. £1 5 0
Zeiss Ikon, 1 1/2 in. lens; 100 watt lamp; motor drive; for A.C. or D.C. 100-240 volts; carrying case; good condition .. £11 0 0
Kodascope C, 16 mm.; 2 in. lens; 100 watt lamp; resistance; fair condition .. £5 5 0
Ensign Model 100 B, 16 mm.; 2 in. Superlite f/1.8; shop soiled; Cost £7 10 0 .. £5 0 0
Bell & Howell J, 16 mm.; black model; resistance; good condition .. £15 10 0
Agfa Movector 16 C, 16 mm.; 5 cm. lens; 100 watt lamp; motor drive; Rexine case; good condition; Cost over £28 0 0 .. £12 10 0

CAMERAS

Keystone 8, 8 mm.; Velostigmat f/3.5 lens; speeds 12, 16 and 48 frames per sec.; zip case; as new; List £10 10 0 .. £7 17 6
Bell & Howell 121, 16 mm.; 20 mm. Taylor Hobson f/3.5; 2 speeds; magazine loading; single picture device; lens in focussing mount; case; very good condition .. £15 0 0

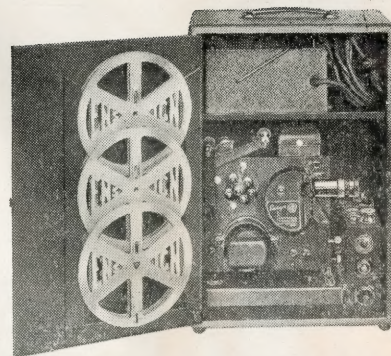
Cine-Kodak Model B, 16 mm.; Kodak f/1.9 lens; takes 100 ft. or 50 ft. film; case; good condition .. £10 15 0
Cine-Kodak Model BB Junior, 16 mm.; f/3.5 lens; portrait attachment; case; good condition; List £15 0 0 .. £8 10 0
Victor Model 4, 16 mm.; 1 in. Dallmeyer Speed f/1.5; also 3 in. Dallmeyer Popular Tele f/3.5 lens; turret head; leather case; very good condition; List £51 14 0 .. £35 0 0
Bell & Howell 70 A, 16 mm.; Cooke f/3.5 lens; speeds 8 and 16 frames per sec.; case; very good condition; Cost £38 0 0 .. £12 17 6

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THE NEW ALL-BRITISH ENSIGN UNIVERSAL PROJECTOR. 250-watt lamp, 400-ft. reels, all-volt-resistance, Dallmeyer 2-in., 1 1/2-in. or 1-in. lens.
Single Model—for 8, 9.5 or 16 mm. .. £35 0 0
Dual Model—for 8 and 9.5 mm. or 9.5 and 16 mm. .. £37 0 0
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 500-watt lamp in place of 250-watt 15/6 extra.

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Eumig P.111, 9.5 mm.; 35 mm. lens; 250 watt lamp; very good condition; Cost £18 18 0 .. £11 10 0
Pathe Home Movie, 9.5 mm.; double claw; Type C motor; super attachment; resistance; good condition .. £5 19 6
Zeiss, 16 mm.; Zeiss lens; 100 watt lamp; rewind; fair condition .. £6 17 6
Siemens, 16 mm.; 50 mm. Dallmeyer lens; 250 watt lamp; case; good condition; Cost £60 0 0 .. £27 10 0
Kodatox, 16 mm.; case; good condition .. £1 7 6
Kodascope Model D, 16 mm.; 1 in. lens, also 1 1/2 in. lens; 300 watt lamp; resistance; case; good condition; List £21 18 0 .. £15 17 6
Ensign Silent Sixteen Model 180, 16 mm.; resistance; good condition .. £6 15 0
Bell & Howell 129 D, 16 mm.; 1,600 ft. reels; 750 watt light; complete with transformer; as new; List £94 9 0 .. £67 10 0
Agfa Movector, 16 mm.; Oppotar lens; 100 watt lamp; resistance; good condition .. £6 17 6
Kodascope EE, 16 mm.; Transformer model; shop soiled; Cost £32 10 0 .. £22 10 0

ACCESSORIES

Cinecraft Matt Box, for making wipes and trick effects with cine cameras; shop soiled .. £4 17 6
Bell & Howell Film Cleaner; shop soiled .. £1 17 6
Resistance for Ditmar 500 watt Projector; shop soiled .. £1 7 6
Cinique Uno Stencil Set, No. 2; shop soiled 19s. 6d.
Pathe Type D Resistance; shop soiled .. 19s. 6d.
Celfix Silver Screen; 40 x 30 ins.; shop soiled .. £3 10 0
Dallmeyer Thalhammer Senior Cine Tripod; as new; List £10 10 0 .. £5 17 6
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Weston Cine Exposure Meter; case; very good condition; List £6 9 0 .. £4 4 0
1 in. Ross f/1.9 Lens for Dekko Camera; good condition; Cost £8 10 0 .. £4 19 6

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VOL. VI.

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WORLD

JANUARY, 1940

Published December 16th

No. 10

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Devoted to the Interests of all Amateur Cinematographers throughout the World

News of the Month

HOME OFFICE FINDINGS ON SAFETY FILM

SINCE our last issue, the Home Office has published its Committee's report on "The Position of Slow-Burning Films under the Act" (H.M. Stationery Office, 2d.). The Act referred to is, of course, the Cinematograph Act of 1909. The Secretary of State has given careful consideration to the recommendations and accepts them generally. These recommendations have not the force of law, but at least they provide a basis on which county councils can determine their attitude towards the public exhibition of substandard film. The majority of local authorities in this country are administering the Act on the view that slow-burning films do not come within its scope.

A letter has been sent by the Home Office (with the approval of the Association of Municipal Corporations and the County Councils Association) to the county councils stating that the Home Office accepts the findings of the Committee and commending them to the local authorities. That, at any rate, is a step in the right direction.

The desirability of securing uniformity in the administration of the Cinematograph Act of 1909 is, of course, self-evident, but since the adoption of the recommendations in the Committee's report may involve a change in the existing practice of the licensing authorities, it is for the authority to decide for itself whether the change is one which it is prepared to make in the interests of uniformity, and thus to bring its administration of the Act into line with that adopted by the majority of licensing authorities.

The Home Office Gives a Lead

The Home Office has given them a lead plainly enough. Its Committee reports that they are satisfied that the risk of fire from slow-burning films, whether in or out of the projector, may be regarded as negligible, that in the light of past experience there is little more risk of panic in an audience than there is in assemblies of the public for many other purposes—whist drives, for instance—the only difference being that the performance usually takes place in darkness or semi-darkness, which might lead to difficulty in finding the way out.

"There was a general agreement on the part of all witnesses that all audiences were entitled to reasonable protection from risk of fire or panic, and it was represented by the majority of witnesses that as the risk of fire from slow-burning films was practically non-existent and as, moreover, they knew of no case of accident or panic, there was no ground for discriminating between audiences assembled to see an exhibition of slow-burning films and audiences assembled



for other purposes which do not involve control by the local authorities."

The Committee agree with this view, but make the reservation that the slight extra risk due to the darkness of the hall can and should be met by a few simple and inexpensive precautions. They advocate that:

- (1) There should be some form of secondary lighting in operation, by electricity, gas, oil, electric torches, candles, or the like.
- (2) Doors should either (a) open outwards or (b) be under the supervision of a responsible person during the entire programme.
- (3) Exits should be clearly marked above the doors.
- (4) Exits, doors and gangways should be kept clear of all obstructions

(Continued on page 429)

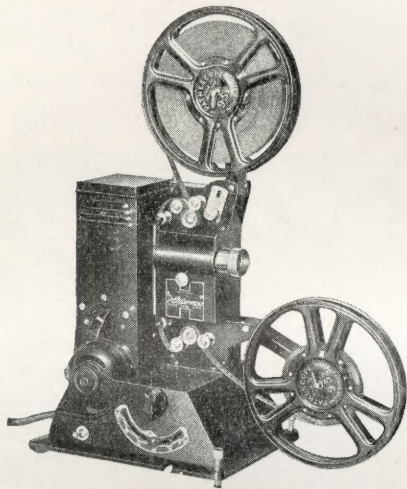
GORDON S. MALTHOUSE, *Editor*

GREAT FUN — HOME MOVIES

which will provide endless pleasure to all members of the family and their friends

THE PATHESCOPE "H" HOME CINEMA

(British Made)



The Pathescope 9.5 mm. "H" Projector provides real Home Movies for use on A.C. electricity mains supply.

It is the simplest of outfits to operate, fitted with a 100-watt high efficiency lamp for direct and brilliant illumination in projecting 30 ft., 60 ft., 200 ft. ("M"), and 300 ft. (Super) Reels.

Solidly built, this Home Cinema is driven by a motor built into the machine and the lamp operated through a perfectly insulated transformer in the base, this ensuring an avoidance in increase of current consumption from the mains, prolonging the life of the lamp and keeping running costs at a minimum.

The passage of the film is governed by Sprocket Feed, while a semi-automatic shutter is fitted to protect the film from the high power lamp during threading. The film guideway is easily accessible for inspection and cleaning. Rewinding of films after projection is by means of a motor drive.

Price £12 : 0 : 0

or with a resistance for use off D.C. mains supply £12 10 0. Or by Hire Purchase.

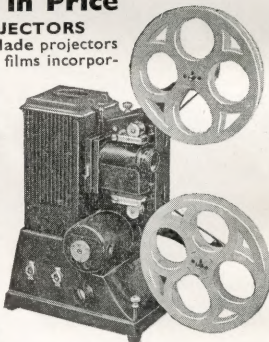
The Camera Co.—for highest part exchange allowance

No Increase in Price

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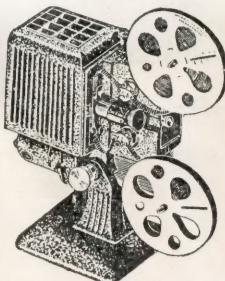
High grade British Made projectors for 8, 9.5 and 16 mm. films incorporating many up-to-the-minute refinements. Cast aluminium alloy body. Silent motor variable speeds, powerful pre-focus lamp. Split phase shutter, automatic rewind, etc. With adjustable transformer or resistance.

8 or 9.5 mm. models **£15 15 0**
16 mm. **£16 16 0**
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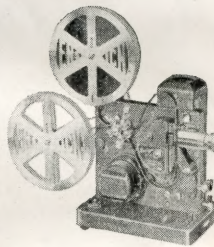


A comparatively low priced luxury projector that sets a new standard in this type of apparatus both for appearance and performance. Fitted with 200 watt pre-focus coiled coil lamp, titling device, optical framing, motor-drive film rewind, self-lubricating bearings ensuring smooth silent running, and with an aluminium alloy body most attractively finished in black crystalline, it is complete ready for use off normal voltage mains supply from 100 to 250 volts A.C. or D.C. carrying case **£14 14 0**. Or by Hire Purchase.

KODASCOPE EIGHT



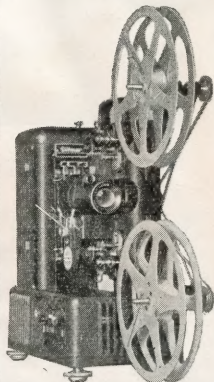
Price, complete in an attractive carrying case **£14 14 0**. Or by Hire Purchase.



interchangeable lenses and etc., etc. Complete with fitted carrying case. **£35 0 0**
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ENSIGN "UNIVERSAL"

Is indeed universal in the true sense of the word, enabling the projection of 16, 9.5 and 8 mm. films. Some of its features include self-centring sprocket guides, use of 250 or 500 watt lamps, operates on all voltages, grouped controls, optical framing, reverse drive and still picture device, rapid motor rewind, pilot light, air-cooled lamp-house, quick-set spool arms, condensers, friction drive, etc., etc. Complete with fitted carrying case. **£35 0 0**
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DITMAR "DUO"

for
9.5 and 16 mm.
16 and 8 mm.
9.5 and 8 mm.

If you are faced with the problem of showing films of two different sizes at the same time the "Duo" is the projector for you. Quickly and easily—in a mere 10 secs.—you can switch over from one size to another. Clear and flickerless pictures on both sizes. Easy threading. Motor rewind. Still picture device with safety screen. May be had with 250 or 500 watt lamp. Priced from **£37 10 0**
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Size 40 x 30 in. Mounted on stout, wooden rollers. With adjustable stretchers and leather carrying handle ... **35/-**. Size 52 x 40 in. ... **47/6**

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Size 52 x 40 in. De Luxe ... **21/-**
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9.5 mm. ... 3 for **6/9**
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The Educational Film

BRITISH FILM INSTITUTE'S REPORT

and no standing in the gangways should be permitted.

(5) A space clear of obstruction, not less than two feet wide, should be provided around the projection outfit, and no person other than the operators should be allowed within this space.

Although these very sensible precautions are not enforceable by law, it would certainly be to the amateur's interests to put them into practice. In point of fact, most movie-makers do. There is, however, one ruling that must be observed when shows are given to a large audience of children. The Children and Young Persons Act of 1933 requires that:

"Where there is provided in any building an entertainment for children, or an entertainment at which the majority of the persons attending are children, then, if the number of children attending the entertainment exceeds one hundred, it shall be the duty of the person providing the entertainment to station and keep stationed wherever necessary a sufficient number of adult attendants, properly instructed as to their duties, to prevent more children or other persons being admitted to the building, or to any part thereof, than the building or part can properly accommodate, and to control the movement of the children and other persons admitted while entering and leaving the building or any part thereof, and to take all other reasonable precautions for the safety of the children." Typical legal jargon, but one manages to get the hang of it.

No Censorship

With regard to the question of censorship, in those districts in which substandard film is treated as outside the Act, there can be no exercise of censorship. The Committee in any case take the view that no control of this kind is necessary.

This report is certainly encouraging as far as it goes—particularly in these days when we are hedged about with restrictions. But we still have not got a definition of non-inflammable film. We understand, however, that the matter is being considered by technical experts and tests devised to provide an easy means of distinguishing between highly inflammable standard film and safety stock.

Projectors in Schools

SOME interesting facts about the use of educational films are contained in the Sixth Annual Report of the British Film Institute, just issued. For the past three years the Institute has circulated local authorities and educational bodies for particulars of projectors used in schools. Details have been obtained of over 1,700 projectors in educational establishments in this country. But the analysis is of limited value because many

of the local authorities and educational bodies returned no reply to the Institute's enquiry.

Fifty per cent. of these projectors are 16mm. silent machines. There are 220 dual 8mm. and 9.5mm. and just over 200 dual 9.5mm. and 16mm. projectors. 263 are 16mm. sound machines. 251 new projectors were installed last year and one hundred and eighty-three 16mm. films made for school use.

The Institute divides teaching films into four categories:

(1) The Illustration Film, i.e., the short 2-4 minute film designed to illustrate one particular point in a lesson, such as the walk of a camel, hypocyclic motion, etc.

(2) The Lesson Teaching Film, i.e., the film, of which the examples are legion, which forms the core round which a classroom period should be built.

(3) The Background Film, i.e., the film of the documentary type, probably in sound, used for stirring the child's imagination and imparting information on subjects not directly concerned with the regular school curriculum. Examples are the public relations films made by the G.P.O., the British Commercial Gas Association, the oil companies, the Dominions, the Colonial Empire Marketing Board, etc.

(4) Film Appreciation, i.e., the study of the film as a work of art in the same way as instruction is given in musical, dramatic or literary appreciation. No special films have been made available in Britain with this purpose in view. It can, however, be studied in the commercial cinema.

Just before the outbreak of war it was stated that the uneconomic character of the revenue from educational films had led to a virtual standstill in production. This is particularly unfortunate at a time when teachers are making increasing use of the projector in schools. The position now is probably worse but teachers themselves are showing considerable enterprise in overcoming the difficulties. For instance, some of the members of the Geography Committee have re-edited certain publicity films and made teaching films out of them. The Governors of the Institute advocate the establishment of regional film libraries, financed by local education authorities, as the only real solution to the problem.



Just a stunted tree, yet, because the background is striking, it conjures up a clearly definable mood.

The Ten Best of 1939

READERS are reminded that the last day for entries for the "Ten Best Films of 1939" competition is December 31st. If you wish your film to be considered for the competition, please apply for a date for viewing not later than this. It will be sufficient if we have your enquiry by December 31st, since the preliminary judging is unlikely to be completed before the end of January. But please do not write to us towards the end of December, asking for a few days' grace for the completion of your film. Your application should refer to already completed films—in other words, films made not after 1939.

We are allotting dates for screening to avoid the rush that almost overwhelmed us last year, so that instead of receiving your film at the end of December and retaining it until the end of January, we shall ask you to send it on a definite date. Particulars as to submitting films for review are given on page 442 of this issue.

It is as yet rather too early to hazard an opinion on the general standard. Despite the war, however, it shows no sign of deteriorating. Numerically, entries are stronger than ever. Indeed, more films have been submitted since the beginning of September than in the same period in each of the six years of our existence. This, surely, is a conclusive reply to the pessimists who foretell a cessation of amateur movie-making.

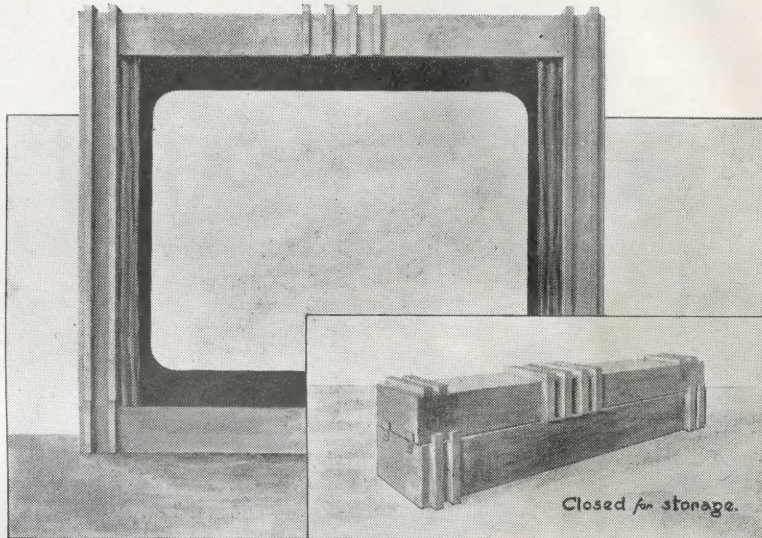
THE EDITOR

Professional Presentation in the Home

THE amateur who temporarily turns his drawing room into a cinema theatre often does so in the most haphazard manner. The professional theatres spare no expense in "dressing-up" the screen and creating a pleasing atmosphere because they realise the value of effective presentation of the programme. If the amateur can bring only some of the professional touches into his own cinema, the results will not be lost upon his audience.

Draw-curtains, with footlights "fading in" at the end of a film, form a pleasing finish. Furthermore, an illuminated stage provides a focal point of interest while the operator struggles with the threading of the next reel of film.

Admittedly there are difficulties. It is seldom possible to have a permanent proscenium, screen and stage lighting, but the portable outfit described herewith



Collapsible proscenium, with screen, draw-curtains and footlights, showing the outfit erected and ready for projection. Inset, the outfit closed up for storage.

fulfils most of the requirements. When closed, the box can be tucked behind the piano or under the bed. Erection takes only a few minutes and the curtains and lights are controlled from a panel at the projector.

The main framework is made up from good straight grained pins $\frac{1}{2}$ " thick. Nails and a liberal supply of glue provide the fastenings for the various parts of the top and bottom boxes.

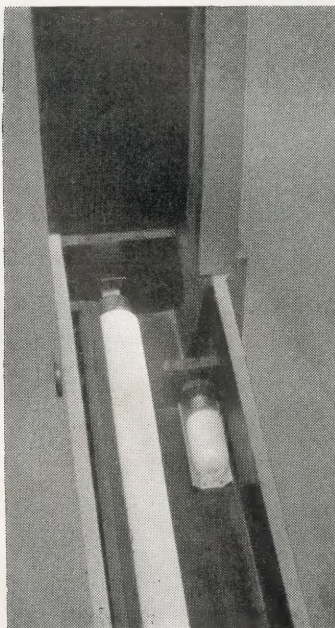
A Design for a Portable Proscenium

By J. GAULD, B.Sc.

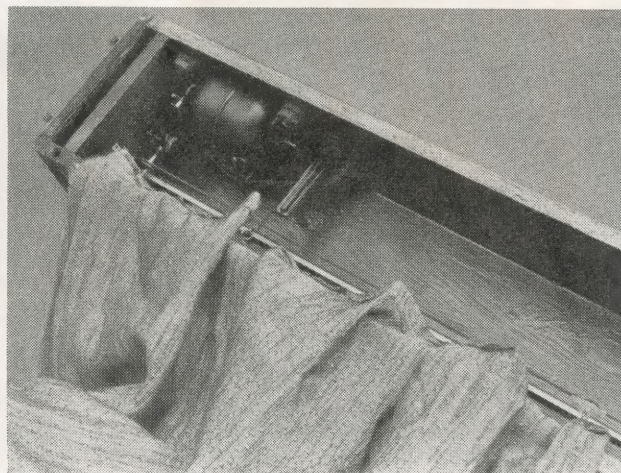
The dimensions are given for a size of screen suitable for the average room, and details should be clear from the drawings.

The screen material may be obtained from any of the several firms who advertise in these pages. The top edge is fastened to a batten $1" \times \frac{1}{2}"$. When closed this rests on blocks glued to the bottom box and when opened, hooks over the brackets in the top box. The roller is the usual domestic article supplied for spring roller blinds and should be fitted with plenty of initial tension so that when the screen is drawn up, it is taut and flat.

It will be noticed that the screen is not vertical, but leans forward. As in nearly every case the



Left: The bottom box, with screen rolled up, and one of the footlights.



Details of motor and curtain arrangements in top box. One of the brackets which carry the screen when open is also shown.

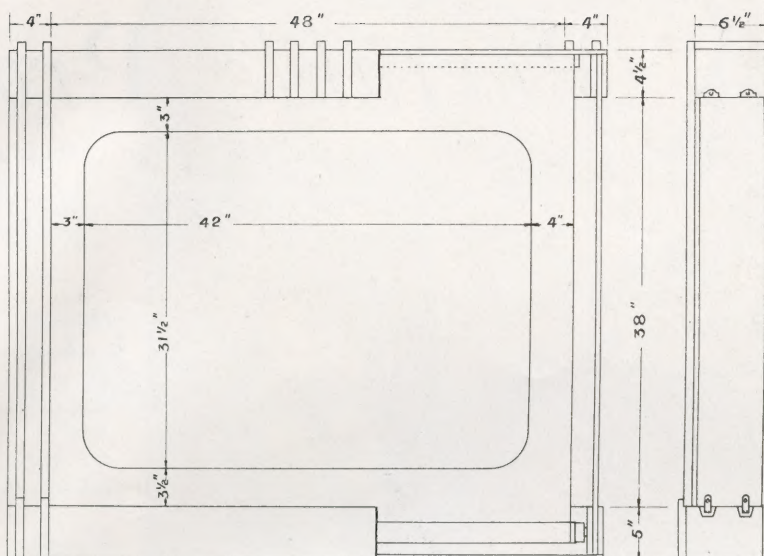
projector is tilted upwards, this brings the screen nearer to a right angle with the line of projection and distortion of the picture is minimised.

Front and end elevation, giving principal dimensions of proscenium and screen.

The exact limits of the borders should be determined before the screen is fitted into the proscenium by hanging it up on the wall at the correct distance from the projector. The machine is then run and the limits of the picture marked on the screen in pencil. The lines should then be squared up with a straight edge, the corners rounded off and the border carefully blacked out with dead black paint supplied for the purpose.

The footlights consist of a number of "low consumption" lamps from the sixpenny stores, wired up in parallel and connected to a 2-pin socket placed at the back of the bottom box. The dimmer may be purchased or made up. A cardboard tube about 2" dia. is required and wooden plugs should be cut and inserted in each end. A coat of black lacquer or varnish should be applied and, when dry, the drum should be mounted in a temporary frame so as to turn about its axis.

About 200 turns of No. 36 gauge resistance wire should then be wound on as closely as possible without allowing the wires to touch. A further coat of lacquer will fix them in place. The dimmer is then completed by fixing up some form of slider and mounting on the



control panel or in the projection box as shown in the photograph.

The sixpenny stores will also provide the curtain rail and rollers. The rail having a section like an inverted figure "1" should be used, as the other types tend to stick. Hooks should be dispensed with and the curtain material sewed directly on to the rings attached to the rollers. The curtains should be of fairly light material and only wide enough to give a slight fulness when closed. If too full, they will not draw back clear of the screen into the small space allowed for this purpose. Lead weights are required in the bottom hem to make the curtains hang properly.

Drawing the Curtains

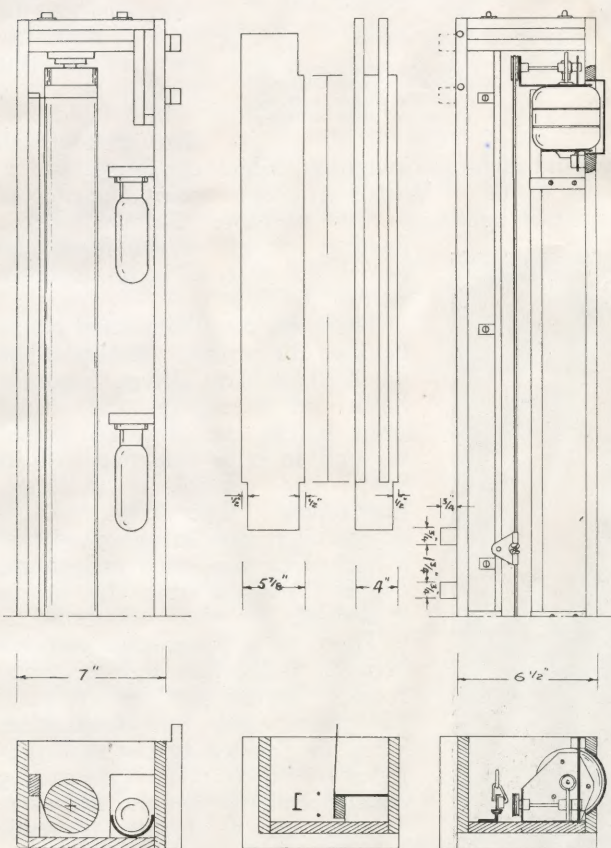
For drawing the curtains, any small projector type of motor may be used. Nearly all such motors are series wound and may be dismantled so that the brushes and field coils may be re-connected, as shown in the wiring diagram, to obtain reversing. These motors are also usually wired for 110 volts so that a series resistance will be required for operation on normal house voltages. This may take the form of a lamp. A 230 volt 60 or 75 watt lamp will probably be suitable.

The brackets, to which the motor is attached and which carry the gearing, are made of sheet brass. It will be noticed that to reduce noise, rubber spacers have been used to fix the brackets to the woodwork. The reduction gear is made up of a "Meccano" worm and gear wheel, transmitting the slow drive to a 1" pulley. A cord is passed round this pulley and another idle pulley at the other end of the box, the two ends being joined to form an endless band at a small clip which is also attached to the leading edge of one of the curtains.

In the closed position, the leading edge of the other curtain is attached by a similar clip to a point opposite on the other half of the band. Thus when the pulley is rotated, the two curtains move in opposite directions.

Five-wire cable is unobtainable commercially but five separate lengths of flex may be bound together.

(Continued on next page)



Showing details of construction of top and bottom boxes, side and front uprights, motor mountings, etc.

A Portable Proscenium

(Continued from previous page)

A neater result is obtained by plaiting the wires together. Each length of wire should be wound on a bobbin. The loose ends should next be tied together and attached to a hook or nail fixed in some convenient spot. They are then plaited as shown in the sketch.

The four and five pin plug are made up from old wireless valves and and plug into valve sockets. For reversing, a four pole switch will be required having an "off" position for stopping the motor as well. A scrap wireless wave-change switch will probably be found suitable.

The controls may be mounted on a panel at the projector or on the projection box if one is used. In the interests of better projection, a box is well worth while. Not only is the general mechanical noise reduced, but the unpleasant scraping sound made by the edge of the film on the take-up reel is shut in.

The finish to the woodwork of the proscenium may be according to taste. The inside will, of course, be dead black and a good stucco type of finish to the outside may be made as follows. A thin glue is made up and mixed with a quantity of fine sand. A coat of this is painted over, followed by a coat of paint and sand mixed. If the rough, sanded effect is even, the job is finished with a thin coat of paint alone.

* * *

A NUMBER of firms whose announcements appear in our columns have produced very effective home cinemas for readers. One, built by Robinsons, of Manchester House, Lowestoft (South), is noteworthy in that its principal feature is the speed with

which an ordinary room can be converted into a cinema.

Curtains covering a large window are used as screen curtains, which, with pelmet and backcloth, form the proscenium. The ceiling lighting is most elaborate,

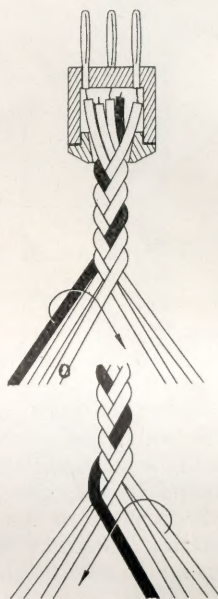
and certainly gives the appearance of a luxury cinema to a normal type of reception room. It consists of a white centre bowl encircled by rings of tubular lights. The inner ring is red, the next green, the quarters of the outer ring nearest to and farthest from the screen are yellow, and the other quarters blue. The colours are duplicated in square lights recessed in the ceiling near the corners of the room.

In addition, there are four wall

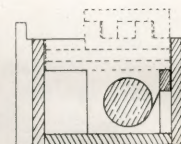
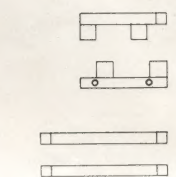
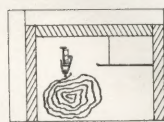
lights and a white strip lighting behind the pelmet and in front of the tabs. With deep colour flooding, the effect of the pelmet lighting is most pleasing. Tubular electric heating just above the floor, and below the screen, is an essential part of the design.

There are two illuminated clocks flanking the screen. Behind them are loud speakers driven from the household radio-gram, the output from which can first be passed through an extra amplifier, with its own volume control, in the projection room. The radio-gram has automatic record changing, so that a fairly long non-sync. programme can be obtained from this source if desired.

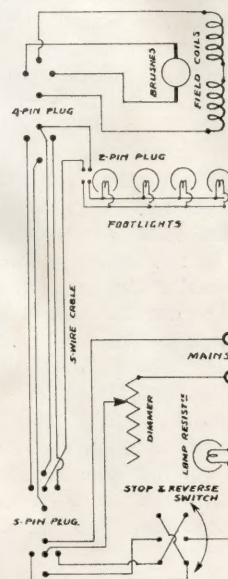
There is a permanent partition between auditorium and projection room. In this partition are ports for floods and for observation. They are situated against each projector and there is one at the mixing panel for microphone and non-sync. records on a double turntable unit.



Showing method of plaiting five lengths of flex to make the cable connecting screen with control panel at the projector, and the adaption of an old wireless valve to make the plug.

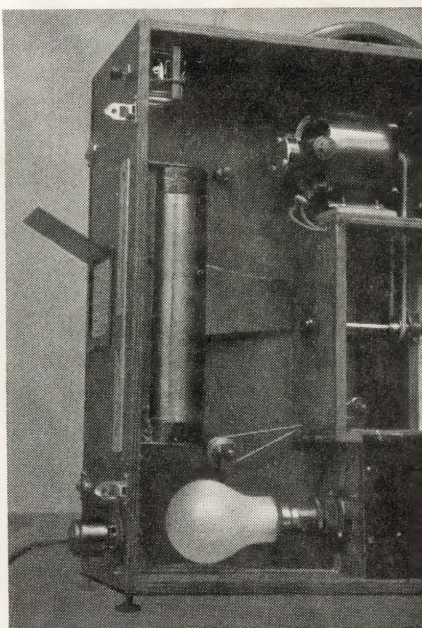


Showing how the component parts of the proscenium are arranged within the top and bottom boxes when the outfit is in the closed position.



Wiring diagram.

Below:— Controls mounted in projection box. The reversing and stop switch is at the top, with the dimmer and motor resistance (75 watt lamp) below.



"LOVE AT FIRST SIGHT"

An amusing sub-title will often give point to an ordinary type of shot. If you live in a reception area you will have plenty of opportunity of taking shots of children.

THE amateur who has made up his mind that he will not allow the war to interfere too drastically with his hobby should not find himself short of subjects. While his activities have been curtailed severely by official regulations, by the curtailment of travelling and night life, and very probably by a sadly reduced purse, he may find some compensation in the fact that in the present times our camera is expected to function on a more ambitious plane, and towards some definite aims: first, to record life as it will be lived by the majority of people between September 3rd, 1939 and some unknown future date, and, secondly, to assist the authorities in their present plans, as far as this can be arranged.

The Editor has already pointed out (in last month's issue) that records of war life may be of varied character. Straightforward documentary presentation will prove almost impossible, owing to the fact that it is forbidden to photograph anything directly connected with war and defence work, with troop movements or actions.

Thus, documentary films of war life will have to be patched together from such scenes as are allowed to be taken, and they will mainly consist of harmless street scenes and of close-ups of various war-time gadgets and requisites, such as gas masks, ration cards, etc., etc. Valuable as such scenes may be later on, they do not provide a wide scope for our camera now, and none at all for the editing bench.

The Evacuation Theme

If proper war-time films are difficult or impossible to make, there still remain many subjects which, although related to war and war-time conditions, can be filmed without any restriction. There is, for instance, the evacuation theme. Hundreds of thousands of children, transferred from the big cities into the country, from dreary slum districts into the open air of villages, meadows, hills and seaside places, certainly present a unique and interesting social phenomenon worthy of study. What is life like in these child communities? How do the children react to their new surroundings and the many problems they come across?

The first excitement may by now have died down, and during the winter the possibilities of this theme may be limited, although many indoor scenes in class rooms and dormitories may just now be filmed with advantage.

War-time Plots for Filming

By
ALEX STRASSER
F.R.P.S.



The right "season," however, will be the spring—and there is reason to believe that the children will still be in their temporary homes at that time. Anyway, this subject offers great opportunities; it contains just the right mixture of documentary value and human interest and can be treated with refreshing speed and humour.

Much, of course, depends on the place of residence and the personal circumstances of the amateur. A film such as the one

mentioned can easiest be done by a person or a group residing in a rural district into which children have been evacuated. An amateur, living in an industrial town, will have to look for some other subject.

Experiments with gas propelled cars are in the news now, for instance. Gas, we are told, may at some future date replace petrol as fuel to a certain extent. Many people will be interested in this idea, but few, so far, have actually seen such cars. If an amateur has a friend who can get hold of such a car, it would certainly be worthwhile for him to make a short interest film showing how such a mechanism works and what it looks like.

This is a kind of film which seems to offer possibilities specially suited to these times: the "How-to-do-it" type. Here are some ideas for such films, chosen at random.

"How to build a garden trench." The fact that official leaflets, books and articles deal sufficiently with this and similar questions should not deter us. I do not think that in this field literature can be as instructive as a good film—apart from the fact that there may be only one way of digging a trench efficiently, but many ways of showing how to do it.

The Government leaflet describes the method concisely and to the point, but rather dryly. Our film can be the

(Continued on next page)

War-time Plots for Filming

(Continued from previous page)

opposite : I can picture the various members of a family or a group of boy scouts doing some lively acting while the trench is being constructed, and I can see many humorous incidents before the job is completed. Such a film will be of definite value to many people seeking information and, in addition, will not lack humour and the human touch, elements so necessary for giving instruction in an entertaining way.

'How-To-Do-It' Films

Here is another idea : "How to grow potatoes". The slogan of the times is "Grow vegetables in your garden." I would have liked to have taken a spade at once and to do whatever would be suitable at this time of the year. But I am already at a loss. I am a very poor gardener, in fact, no gardener at all ; my only connection with the garden consists of lying in a deckchair and admiring the flowers which my wife manages to conjure out of the ground.

I do not know whether potatoes are sown or planted, whether they are put into the ground as seeds or bulbs. I could do with a good instructional film on how to grow potatoes, salads, strawberries and other eatables. And so could, I suppose, many other people.

A good number of films can doubtless be made in the agricultural field in the "first aid" sphere, or in conjunction with driving instruction. Such films would be easiest produced by a group of people who could pool their resources ; any society which has not yet fixed its future production programme should consider whether one or the other such film could be included. Various films could doubtless be made in collaboration with the local A.R.P. authorities who might well welcome such suggestions.

Let us now turn to another group of films. We said at the beginning that it will be difficult to give a straightforward documentary account of war life and that our shots may be restricted to close-ups of some of the requisites of that life. Now, a scene showing a ration card held in a hand, or even handed over a counter, is not a very interesting affair. Showing the family walking into the garden

shelter and coming out again lacks somewhat in excitement and imagination.

Nevertheless, a ration card or a garden shelter can be made the subject of a little film of the type which the Editor in his last article last month called a "domestic cameo." Such a film would be an entertainment film with a slight but distinct documentary background. There must be scores of ideas for such films. Personally I draw my supply of ideas very often from the cartoons in "Punch", "The Humorist" and similar papers which I scrutinize carefully on the occasions of my monthly visits to the hairdresser.

Suggested by Cartoon Strip

Speaking, for instance, of shelters, I saw in one of these magazines a cartoon strip showing a man who very proudly invites his whole neighbourhood to inspect the beautiful new concrete shelter in his back garden. At the next night air raid alarm he dons a coat over his pyjamas and runs down to his shelter—to find it filled to capacity with those neighbours. In the last picture we see him sitting lonely in the rain on an old barrel, somewhere at the back of his garage.

Does this plot not at once suggest a little film ? It would show the man first digging his trench laboriously, then the various stages of its completion, the "opening ceremony" with the neighbours, the night alarm and the disappointment of the poor chap when he finds his shelter full up. And it could end with the man sitting in the chilly rain or, to let the outwitted outwit the others, returning to the comfort of his bed.

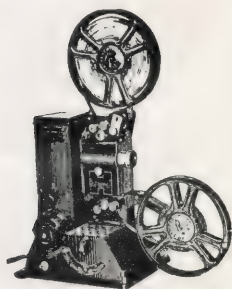
Here is another idea "picked from 'Punch'". Two figures meet in the darkness of the black-out : "I say, is this Alexandra Mansions, Ealing ?" "I hope not. I am looking for Half Moon Crescent, Cricklewood." It does not need a lot of imagination to expand this idea and to arrive at a plot for a film with the black-out for background.

Each of these
(Continued on
page 444)

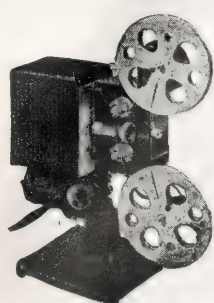


Peaceful shots of this kind now take on a new significance. Intercut with war-time shots they will gain force by contrast.

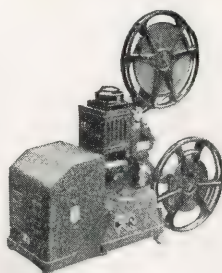
A New Projector for the Christmas Party



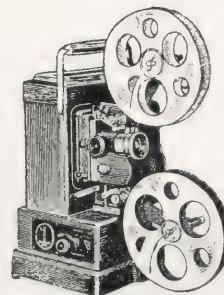
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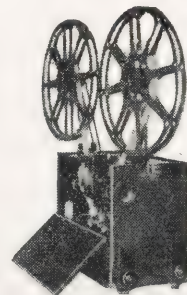
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IN sub-standard projectors framing and tilting may be considered together, though they are not necessarily inseparable. Professional projectors, for example, are securely bolted down and framing of the picture on the screen may be accomplished without the necessity of moving the main mass of the projector. In many sub-standard projectors, however, it is necessary to tilt the whole projector after framing the picture.

Framing becomes necessary when portions of two pictures are observed on the screen. It can be accomplished in a number of ways, but these may be divided into two groups: (a) Methods which move the whole illuminated area, and thus necessitate tilting of the projector to bring the picture back on the screen and (b) Methods which move the picture within the illuminated area on the screen. The latter are to be preferred.

The former method consists of moving the film gate and aperture plate up and down with relation to the projection lens. This can be accomplished either by means of a lever at the side of the gate or by means of a vertical spindle which is threaded externally and engages with an internally threaded boss which is attached to the gate. It is operated by revolving the vertical spindle.

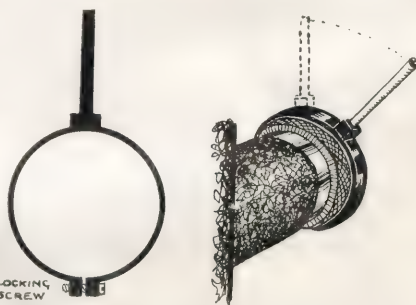
Widely Adopted Method

This affects the angle at which the cone of rays emerges from the projection lens, and the whole instrument has to be adjusted to overcome this effect. The method has been adopted almost universally for sub-standard because it is simple and sturdy, and because it was considered in the early days of projector design that framing would hardly ever be necessary, as only one pair of sprocket holes was used for each frame in the film. In practice this has not proved to be the fact, but the design has nevertheless persisted.

There are, however, a number of examples of method (b) in use in sub-standard projectors and there are signs that the system will be more and more adopted by sub-standard projector manufacturers in future.

In both the systems to be discussed the gate aperture and the projection lens maintain the same horizontal relationship. In one case there is absolutely no movement of the illuminated area on the screen. The actual throw of the projector claw is varied so that the film is brought to a position higher or lower in relation to the gate aperture, thus rectifying any error in picture placing due to shrinkage or stretching of the film.

In the other case, however, both gate aperture and projection lens move up and down together, and although there is some movement of the illuminated area on the screen it is so small as to be unnoticeable. The total depth of a 16 mm. picture, for example, is 8.5 mm. approx. and the picture on the screen will generally move up or down only a fraction of this distance.



The degree to which the lever is normally moved is indicated by the dotted lines.



WHAT is Optical Framing and how is the system operated?

* * *

WHAT is Helical Focussing?

* * *

WHAT is a "Keystone" picture?

* * *

WHAT focussing precautions do you need to take if there are different film stocks in the same reel: reversal and neg.-pos., for instance, and monochrome and colour?

FRAMING and

We have already referred briefly to the connection between sharpness of image and the aperture of the projection lens, and from our remarks the somewhat delicate nature of the operation of accurate focussing may be gathered. In some projectors this operation is not so exacting as in others, for the reasons which we have already outlined, but in all projectors the operation of focussing is of paramount importance.

If you are projecting from the back of the room you should remember that you are in a position inferior to everybody else when it comes to judging the sharpness of the picture on the screen. Even if you project from a point near the middle of the room you will not be so favourably disposed to detect focussing errors as those persons who are in front of your machine.

Opera-Glasses at the Cine Show

If your show is an intimate one to a small number of people the disadvantage may not exist or may be so slight that it may be ignored, but if you are showing to a large audience the handicap cannot be overlooked. It can be overcome by using a pair of opera-glasses or field-glasses to examine the screen from time to time. A real refinement is to fix up a vertical arm adjacent to the projector, and to clip binoculars or a monocular spy-glass in position so that it is only the work of a moment to apply one's eye to the eyepiece and obtain an enlarged view of the projected picture.

This may appear a little troublesome, but it is only the culmination of all the trouble that has previously been taken to get the picture sharp and crisp. Nothing can be more annoying than a film projected throughout slightly "off" focus. A really fuzzy picture does not worry the audience quite so much, but one that is slightly soft can cause real physical distress. It would almost seem that the eyes become obsessed with the idea that the defect is due to them, and that they constantly strain to remedy it. The result is eye-fatigue and sometimes, if the eyes are subjected to the effect for a relatively long period, the spectator will get a bad headache.

Many methods of focussing have been used in still and movie projectors, including levers, cams and rack-and-pinion. In the latter method a long toothed rack is part of the lens barrel and this engages with a toothed wheel mounted on an external jacket. The lens barrel is caused to move to and fro in this jacket. One or two

models of sub-standard projection equipment employ this device.

In the overwhelming majority of cases, however, the helical method of focussing is adopted. The lens proper is of cylindrical form, generally terminating in a wider flange at the front end which is knurled or roughened so as to engage more readily with the fingers of the operator. The lens is contained within a jacket or mounting, which is also cylindrical in internal form and of such size that the lens is free to move to and fro in the jacket and to rotate within it around the axis of projection.

FOCUSSING *the Projector*

Previous articles in this series have dealt with the mechanism and operation of the projector (December, 1939, issue), film speeds (September), films (August) and cameras (July). This series aims at explaining the whys and wherefores of cine apparatus.

Some very cheap and simple instruments have nothing more than this, and the lens is forced in and out of the jacket as required, there being sufficient friction to hold it in position after adjustment. In one case a refinement of this method is provided by lining the jacket with velvet or a similar substance which obviates the initial jerky movement which is sometimes associated with the simpler device.

In most cases, however, the lens barrel or cylinder bears a helical groove around the exterior of its whole depth. In effect, therefore, it becomes a large quick-pitch screw. On the external jacket will be found a spring loaded stop, or catch or ball-bearing, which drops into the groove. For rapid removal and replacement and rough setting of the lens, it can be pulled out or thrust into the jacket in one straight movement, but thereafter it is rotated by means of the knurled collar at the front, and a comparatively large radial movement projects or retracts the lens only a small amount. Precise control of focussing thus becomes possible.

Should you possess a projector which has little depth of focus everything should be done to compensate for this. For example, the film should be "conditioned" by storage in a

Note that the sky occupies about two thirds of the picture area. The sky-line should never cut right across the middle of a shot.

humidor. It is, of course, a counsel of perfection to suggest that you should never show a film to a public audience in which the titles have only just been inserted. It is our experience that a large proportion of all amateur films shown publicly for the first time have had the titles inserted anything from one to twenty-four hours before. But at any rate you should do everything you can, by using the correct means of storage, to ensure that different parts of your film are not in varying condition. This will be referred to later.

It may happen that, in spite of all your precautions, you know that it will be necessary constantly to refocus during projection. Either your title film stock differs from the picture base, or possibly you may have original and dupe reversal, or reversal and printed positive, or monochrome and subtractive colour on the same reel together. In any of these cases the picture will appear on opposite sides of the film in different places, and this will inevitably necessitate re-focussing.

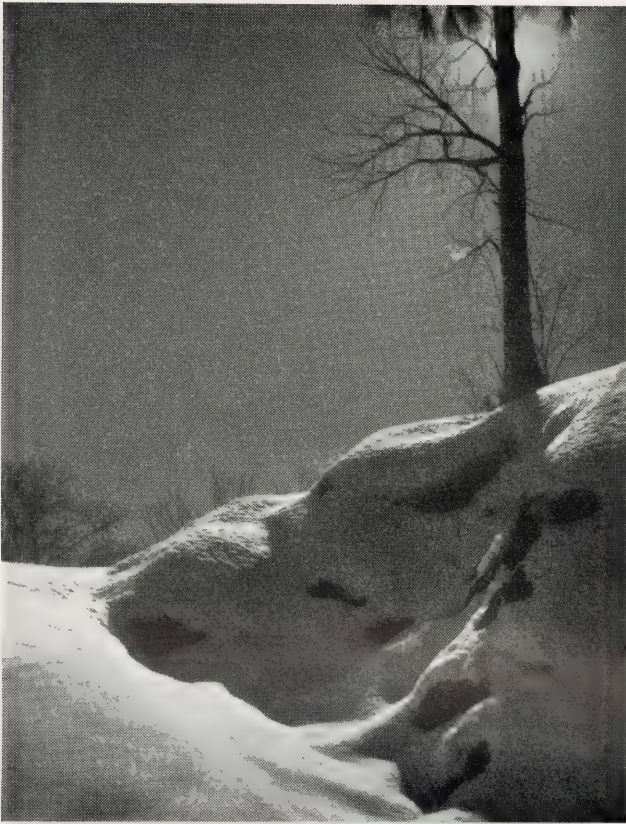
A Simple Little Gadget

A simple little gadget can be constructed which will overcome this trouble. The radial movement of the projection lens required to adjust between the two conditions will rarely exceed 40 degrees and will generally be less. If you rotate the lens with the fingers in the usual way the only check on the correctness of the movement is careful watching of the picture on the screen. Borrow an idea that is sometimes used on camera lenses for controlling the diaphragm, and fit a radial arm.

First of all, obtain or make a ring which will fit around the front of the projection lens, then fit a short extension arm as indicated in the sketch, with a set-screw to bind the whole attachment together and cause it to grip the lens tightly. While this tiny lever can be used to rotate the lens its real function is that of a sight. It is simple to do a few experimental focussings and then to observe

(Continued on next page)





You do not need to seek out vast snow-covered landscapes to express winter on the screen. A corner of the garden or of a field will tell the story just as effectively.

BETTER PROJECTION

(Continued from previous page)

lever may foul other moving parts on the projector, or be moving at a point where it is not easy to watch it.

In connection with this question of sharp focus, it is desirable that the axis of projection should be exactly perpendicular to the surface plane of the screen. If, for example, it is necessary to tilt the projector upwards to swing the beam above the heads of the audience, then the screen should be tilted forward until its plane is at right angles to the axis of projection. If this is not done it will not only make focussing more difficult but another defect, known as "keystone," will become apparent.

The farther the screen is from the projector lens, the larger, of course, is the picture. If one part of the screen is farther from the projection lens than another, then the picture itself will be larger at that point, and if, for example, the projector is tilted upwards and the screen kept vertical, the projector area will be wider at the top and take the form of the keystone of an arch.

If the audience are close to the screen, the distortion can be present to a slight extent with some advantage, as it will tend to combat the tendency that they would have of seeing a correctly shaped picture as being slightly larger at the bottom than at the top. This type of corrective distortion is perfectly permissible and is found in art. A notable example is Michelangelo's "David" which is relatively huge at the top. There is a large plaster cast of the statue in the Victoria and Albert Museum, South Kensington.

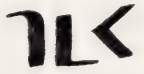
the two angles at which the lever is placed to bring one or other of the films into position. During projection the lever will be between the observer's eye and the illuminated screen.

A further refinement would be to make a curved transparent card marked in degrees, noting the numbers to which the lever must be moved. The attachment should not be tightened on to the lens until the projector has first been focussed in the normal way, otherwise the

ABCDEFGHIJKLMNOPQRSTUVWXYZ:.

pen to be held so 
for slanted style above

AENU

pen to be held so 
for formal style below

Nº 6.

GENERALLY AS ROMAN.

abcdefghijklmnop . . . half.
 qrstuvwxyz . ? . . & . ð fw.,
Italics . bp \$. e . . . v . . . r . . . z . .
 vn . xx . . . a few LARGE Letters ^{G.N.}
 N^o 7.

QUICKLY WRITTEN SCRIPT LETTERS

"This Titling Business": 4. By GEORGE NEILSON

BEFORE we proceed to deal with ultra modern letters, it will perhaps be interesting to go back and consider those most useful alphabets, the written scripts. We cannot do better than take as examples the two shown in numbers 6 and 7. The first is a descendant of the true Roman capital, while the second is a modern derivative of the old Roman half uncial, i.e., lower case letter. The similarity can readily be seen in the few Roman characters given alongside.

Both these forms have their value in that, with practice, they can be written almost as quickly as ordinary script and yet retain the legibility of type. In execution they are simple, for with a nib of the correct form—one of the range already referred to is quite suitable—the component parts of every letter are made with one stroke of the pen, irrespective of direction or of whether they are thick or thin.

A wide, flat nib is the type required; for the true Roman form it is held perfectly square to the line of writing, so that strokes are automatically of the thickness shown when the pen is moved vertically or horizontally. To produce the modern half uncial, the pen is held with the nib point at an angle to the line of writing, so that the strokes are thin or thick when the direction of movement is as indicated.

The whole alphabet is, of course, intended to be drawn freehand and after the pen has been mastered and some little experience gained, complete confidence will give the ability to produce unhesitatingly the line forms required. As the examples given will show, these alphabets have a

most clean and finished appearance and lend themselves very readily to title matter of almost any description. They are, perhaps, particularly suitable for use with instructional films or with those having educational or religious themes.

The more ambitious amateur who feels the urge to express individuality in his titles may well experiment with these alphabets, for they lend themselves most readily to execution and ornamentation, with many pleasing variations and illuminations. A few examples are given, and no doubt many more will suggest themselves as the work proceeds. It will be seen, for instance, that the styles are by no means limited to upright forms and that italics can be produced with equal facility.

The simple strokes which go to make up the characteristic round shapes should just flow from the pen, and when the amateur has reached this stage, it is but a short step to the production of many beautiful variations akin to those roughly shown. The technique of original work will, of course, come easier to some than to others, but even if the ability for freehand constructive work is found difficult to acquire, there is no reason at all why the method of tracing already advocated should not be adopted and effective script produced.

That the work will necessarily be somewhat more laborious than that of the fortunate possessor of greater artistic ability is beside the point; the results to be achieved with a little patience and the ability to work cleanly and neatly should certainly not be any the less pleasing.



A.



B.



C.



D.



E.

STRIPS A, B and C were shot at f/1.9 on ortho 9.5mm. film using photoflood illumination. A good exposure guide is:—Two photofloods in reflectors at 4 feet from the subject require f/1.9. For strip A two at 4 feet were used, one each side of the camera; the result is unsatisfactorily flat, and the background is muddy, being considerably under-exposed. The way to improve this is either to apply a back-light to the girl's head, or to set up a light to give extra, exclusive illumination to the background.

Strip B was shot with the two photofloods together on the left side of the camera, and brought up to 3½ feet, to give a dramatic lighting. In addition, an extra light was applied to the background at the right side, as suggested above, and this gives a slight but essential brightness on the right side of the frame.

Strip C shows the pleasant, soft, modelled effect one requires for dimly-lit, "low-key" sequences: lighting was:—one on left side at 4 feet, about 2 feet higher than the subject; one on right side, at 4 feet, level with the subject, but set well back; and another one on the right side, illuminating the background. This shot is, of course (as required), about one stop under-exposed. Strips D and E illustrate a rather

We Show You How It's Done

*Close-Ups by Artificial Light on
Ortho Film: A Special Lighting
Effect: The Mirror Trick: A
Titler Trick Effect: A Camera-
man's Blunder*

pleasing effect that is occasionally useful: the subject was lit by means of one back-light at each side, 3½ feet away and lower than camera level; there was also one central front light at 7 feet, to give a faint front light. The camera was 3 feet from the subject, a 1-inch lens being used at f/1.9. These strips will also serve to emphasise the fact that a spot-light is *not* necessary for back-lit effects: ordinary photofloods in reflectors were used in this case throughout.

Strip F is a close-up of a framed portrait of a girl, which stands among bric-a-brac on a table. Strip G is identical, except that the portrait has come to life; the girl is seen to be turning her head away . . . Actually the "portrait" is merely a mirror, the subject of the portrait being so arranged that her reflection in the mirror, as seen by the camera, gives the desired effect.

She is then lit by means of two photofloods in reflectors, one each side at 4 feet, a "flat" lighting being desirable here; and the table on which the mirror stands is lit by one light to the right of the camera at 3 feet away. Care must be taken that the lights set for the girl do not show in the mirror!

Note that if the "portrait" has to appear in both close-ups and mid-shots, this can only be achieved by using lenses of



F.

G.

different focal lengths in the camera—if the camera is moved, the reflection is lost. It is unwise to show the “portrait” too close, because being a reflection it is the wrong way round, and if the audience spots this, the whole thing’s ruined. Strips F and G were shot at $f/1.9$ on ortho film, lit with three photofloods as stated above. Focus was set for 1 foot behind the mirror—the best compromise.

Disappearing Trick

The scenario of a recent film called for a shot showing a super cinema suddenly disappearing; and Strip H is a discarded “take” of the shot in question. This is a long-shot of the cinema, including a stretch of road (foreground), a tree, and some other small building, also. One frame later, we have the road, tree, etc., but no cinema. This particular shot was filmed in the titler. A suitable still of the cinema was taken (Fig. 1).

From a print of this, the actual cinema was cut out, and used as a mask to obtain another print wherein the cinema does not appear. It was, of course, necessary to render the sky white, so as to merge into where the cinema used to be. The second print is shown in Fig. 2. It was then merely necessary to film Fig. 1, stop the camera, substitute Fig. 2, and film again. (Camera at 7 inches; with 20 mm. lens, two 100-watt lamps at 8 inches: Exposure, $f/2.8$).

In his excitement, however, our cameraman forgot in Strip J about the over-exposed first frame of the second shot, which causes a slight flash on the screen:

accordingly a retake was made, the single-picture device being used throughout both parts of the shot.

It is often asked why these “disappearance” shots should not be simply spliced together; Strip J supplies the answer, the splice definitely shows and spoils the effect, specially for a technical audience. This can be overcome, in the case of 9.5 mm. film, by confining the joint overlap to the non-picture area at either side of the sprocket-hole, as shown in Strip K, which is so spliced; but such joins are suspect: in our experience, certain projectors have the effect of causing them, in time,



Fig. 1.

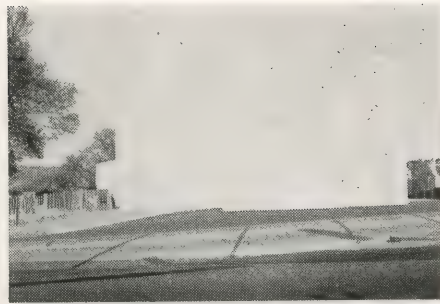
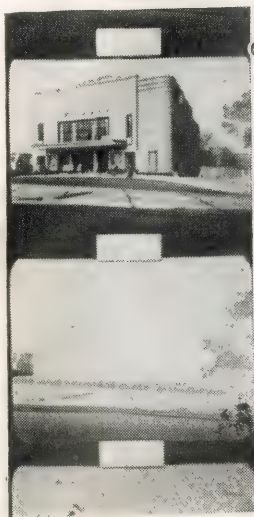


Fig. 2.



H.



J.



K.



L.

to break through along the line of the sprocket-hole's upper boundary. Note:—a movie shot of the cinema, from a different angle, should precede Strip H—which is kept short to prevent giving away its “stillness.”

Strip L reveals another blunder by the cameraman. The scenario in production read as follows:—

73. C.S. (Exterior, bedroom window.) He looks through binoculars down at . . .
74. M-C.S. (Binocular mask.) The girl, standing in the garden . . .

Strip L is shot number 74, and is supposed to represent what would be seen by someone looking through the binoculars at the girl, from above. There are, in fact, three faults in the shot:—

- (1) It was taken from eye-level instead of with the camera raised to give the looking-down effect.
- (2) The composition is terrible, with the harsh horizontal dark line of the background hedge meeting a blank sky.
- (3) The binocular mask is out of centre: effects box wants lining-up properly.

FILMS WANTED

The London Amateur Film Club, 29, King William Street, London, E.C.4, ask for the loan of suitable films for showing to the troops, evacuated children, hospitals, etc. They are even booked up for Christmas Day and Boxing Day. They need particularly light comedies. All films loaned are, of course, treated with the utmost care.



Taking the trees in silhouette emphasizes their form and produces a pleasing pattern.

THE THREE INFERNAL JOKES. By Catford Films. 16mm. 3 reels.

We first saw this film at a public show held by Catford Films in the piping days of peace. Now they have sent it us for review. We are glad of the opportunity of seeing it again because we find it difficult to judge a film dispassionately at a public show.

There are too many factors to distract one. If the showmanship is good it tends to blind one—as it should—to small imperfections in a film. An imaginative musical background (and the musical accompaniment at the show was first-class, having been planned by H.M.V.) assists in diverting attention from continuity errors. And as a practising cinematographer myself, we cannot be entirely unmoved by the subtly communicative air of anxiety that invariably hangs over the officials.

We hope almost as fervently as they do that every splice will hold, that the Mayor will arrive on time, that the sound apparatus will not suddenly develop a fit of coughing. No such considerations influence us when we are able to screen the film in our own small theatre, seated at a small desk with pen and paper before us, dimly illuminated by a shaded light. Yet although the new conditions enable us to spot minor points that may have escaped us before, they rarely cause us to modify our original impression.

The second showing of "The Three Infernal Jokes" confirms the opinion that it is exceedingly well produced, but that the story is uncinematic. It is adapted from a

Readers' Films

short story by Lord Dunsany who, we understand, took a keen interest in the production. Briefly, it concerns a man (but not, unfortunately, the irrepressible Jorkens) who, Faust-like, sells himself to the Devil in exchange for three jokes, the recounting of which will produce fatal results on the hearers. The film opens with an aged, heavily hirsute tramp accosting a traveller on a lonely moor and insisting on telling him the story of his life. These introductory scenes were taken through a fog filter, but the effect is less of fog than of under-exposed bleached-out film.

The body of the film consists of a flash-back of his tale. The first joke the narrator reads out at a dinner party. At first it is not comprehended, but one by one the guests dissolve into mirth, cannot stop, and die of laughing. We are not, of course, told what the joke is.

Sense of Frustration

The ill-starred raconteur, having indirectly murdered them, flees from the police, but is arrested and brought to trial. (The court scenes are splendidly done. They were taken, we understand, in the local council chamber). In desperation the accused reads out his second joke and, since everyone is rendered helpless with laughter, is able to escape. Then we come back to the moor, with the old man threatening to tell his listener the third joke. The latter takes to his heels—and the film ends.

One experiences a sense of frustration, a feeling that is unlikely to oppress the reader of the story. Film necessarily deals with realities; it shows things larger than life; it can only express states of mind in terms of pictures showing a person's physical reactions. A clever director can do much towards suggesting a mental state: revealing camera-angle, imaginative lighting, clever acting, all assist, but their effect depends to a large extent on another man's interpretation of what the author is trying to convey.

OUR REVIEW SERVICE

Amateur films of any size, subject and gauge may be sent for review. Those that reach a reasonable standard of merit are awarded a Leader. A special animated Leader is given for films that are particularly noteworthy. From the films submitted to us for review are selected the "Ten Best Films" of the year and the best amateur cine society production, each of which is awarded a plaque.

HOW TO SEND YOUR FILMS

Please do not send us your film until we ask you to, but first advise us that you have a film you wish reviewed, stating its length and gauge. We will then reserve a date for screening it, and inform you accordingly. All criticisms are personal to the producer of the picture and are sent by post. The published criticisms are written to interest the general reader. Please do not forget to enclose the cost of return postage with your film. Address: The Editor, "Amateur Cine World," 300/304, Gray's Inn Road, London, W.C.1.

Reviewed

By The Editor

That other man is the director. The author cannot speak direct to the reader, as he does in the printed word. He must employ an intermediary who, however skilful, cannot entirely overcome the limitations of the film medium. In reading the story we appreciate its other-worldliness, its fantasy. The action takes place against a normal background but the reader does not consciously identify that background. He does not see the tables and chairs in an ordinary house, the eating of breakfast, the going to bed. For him—if the author has done his job well—the background is over-shadowed by that eerie moorland, by the twilight of the unseen.



Much of the effectiveness of this shot is due to the clouds. Were the sky cloudless the picture would scarcely have been worth taking.

A Piquant Story

So when, in the film, we see abnormal things happening in perfectly normal surroundings we review them with detachment; they are manifestly unreal and impossible. The unimaginative person will dismiss them as absurd. It is not enough to show the Devil suddenly appearing and disappearing by stop motion. That we know to be just trickery.

The story is piquant but sombre. If it is to be filmed at all it should be filmed in a piquant but sombre manner. That ordinary room should be streaked with warning shadows, the judge should be more of a caricature than an august dispenser of justice (the actor who takes the part, it should be added, gives a good performance; it is not his fault that it is in the wrong key). The settings should be slightly fantastic, as they were in the

early German fantasy films. In short, the atmosphere must be manufactured to suggest the mood evoked by mysticism of the plot.

A similar fault, though to a lesser degree, is seen in "Tomorrow Never Comes," by G. Wain, 300 ft., 9.5mm. It is excellently produced, reaching a high level of technical proficiency. Acting, direction, editing are alike very competent. The film holds the attention throughout—and that is the criterion of any production. The author tells us that, with the exception of two short shots and the titles, the whole of the filming was done in an attic about sixteen feet square; the only actors who appear are one man and his dog.

Effective Make-up

"This is in direct contrast to a film begun by my society some months ago. It is still unfinished, the result of having an overloaded cast and widely different locations. In 'Tomorrow Never Comes' I set out to prove that an interesting short could be made without a large cast and elaborate settings . . . For make-up I believe in the use of greys and blacks only, and found a pad of cotton wool with oil and soot on it quite adequate." [The make-up is particularly effective].

"Most of the shots were taken from a tripod and an exposure meter was frequently employed. With the latter, readings of one stop smaller than indicated proved to be correct for SS film, though as the story progressed, the film was under-exposed more and more for dramatic effect. When the films were sent for processing it was considered advisable to request that they should not be compensated. This was doubly necessary in view of the fades which appear.

"For dramatic effect, too, the action at first was slow and deliberate, with an increase of tempo as the climax was reached. In the making of it (he concludes, wistfully) a wide-angle lens and a back winding device on

SELLING YOUR FILMS

Two markets are available for amateurs: (A). African. (B). Home (Schools). For A, requirements are: simple films of English home life, manners, customs, sport, pictures of the British Empire and occupations of its peoples, pageantry, pictures of Royalty. Films should be clearly explanatory, of slow tempo and with plenty of close-ups. There should preferably be a full complement of descriptive titles. For B, films should have a more specific theme, e.g., travel, industries, foods, agriculture, the sea. Films intended for these markets should be sent to us in the usual way for criticism. If they appear to us to reach the standard required, the sender will be advised as to the most likely company to submit it. It then rests entirely with him as to just what arrangements he makes. He is under no obligation to accept the terms which may be offered. No charge is made by "A.C.W." for this service. Fuller details are given in the November issue.

(Continued from
previous page)

Readers' Films Reviewed

the camera would have proved invaluable."

The care which the author bestowed on this film has certainly been well repaid. A drunkard progressively drinks himself into a frenzy. His dog watches him anxiously. A mouse in a trap appears, to the man's disordered imagination, to be a lion in a cage. A newspaper on the bare table falls to the floor. As he attempts to pick it up it slithers out of his grasp. He grovels wildly on the ground, succeeds at last in retrieving it. (Note that it *would* appear to him that it was the newspaper that was diabolically eluding him, not that he had so little control over his limbs that he could not reach it. Evidence of the work of an imaginative, discerning director here).

Bemused, he starts to read, is astounded to find that the paper bears the next day's date (shots of a calendar have already established the real day and date for us). He turns to the football results. There they are, all set out. Visions of winning a big prize in the pools enchant him. He sees himself in evening kit, lavishly spending. He dabbles his hands in piles of Treasury notes. He looks at the paper again as if to find further confirmation of his good fortune—and sees a report of his own death. There can be no mistake, for his photograph is reproduced alongside. He clutches at his throat, succumbs to a seizure, and dies.

It would be interesting to learn if this film owes anything to a short story by Holloway Horn, called "The Old Man," published some ten years ago, or whether the same idea came to Mr. Wain independently. In that story, too, a man gets hold of the next day's paper with the next day's racing results in it, plans to reap a rich harvest, and then reads a notice of his death.

In "Tomorrow Never Comes" imagination appears to have full rein, but it is held back somewhat by the lighting, which is the wrong key. The action takes



Rigidly simple composition suggests desolation, but note that a centre of interest is supplied by the winding road.

place against a plain white wall; there is too much light. This emphatically does not mean that the film is over-exposed—it is quite correct throughout—but that the lighting set-up in relation to the theme is not sufficiently expressive. Here again one feels that a more sombre note should be struck.

The story, however, is much more adaptable to the screen than "The Three Infernal Jokes." It has a clearly defined climax. "The Three Jokes" has no climax at all. The third joke is on us. There are too many shots of the moor at the beginning and the sequence showing the 'hero' vainly trying to sleep while a gigantic super-imposed hammer beats on his head is also too long, and should be cut. Both films have been awarded Leaders.

Catford Films also send "Dedication to a Great Master," an unhappy title (for it quite fails to tell one anything at all or to arouse curiosity) for a nicely handled film about Bayreuth and the Wagner cult. It is informative and nicely seen. Mr. Payne has not been content just to film the show places. He has taken shots of the audience walking in the grounds of the theatre during an interval in the performance, he has persuaded Frau Wagner to make a brief appearance, and generally has succeeded in producing an interesting picture that owes very little to the guidebook. A Leader for this film, too.

War-Time Plots (Continued from page 434)

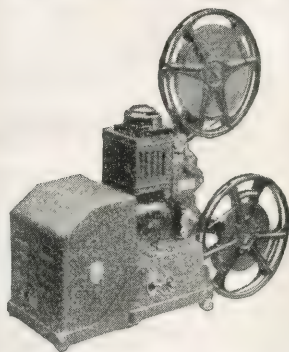
ideas forms a basis for a short entertainment film centring on an important manifestation of war-time life: the shelter and the black-out. Next month I hope to give my interpretation of the black-out story, together with the complete script. Later on I will deal with a story concerning a ration card, and another one for which the evacuation will provide the background. Meanwhile, I would like every reader to invent his own versions of the plots for these films. We may perhaps be able to compare the results later on.

Apart from the films which are supposed to have a definite bearing on the war, there are, of course, those which have nothing to do with it in a direct way, but are taken in hand now because previous plans had to be abandoned. I am thinking of all kinds of indoor films, from the straightforward photo-play with actors to the silhouette film, the cartoon, and the table top or model film. They will not be "war films", but brought to life through the special conditions of the war, and perhaps many a plan will now be completed which in peace-time would never have proceeded from its initial stage: a few notes scribbled on some crumpled envelope.

PATHE SUPER VOX TALKIE

FOR 9.5mm. FILMS

400 watts illumination



The outfit is gear-driven, with a larger motor, fan and lamp-housing and has an adapted sound unit. The loudspeaker has a 9-inch diameter cone. "Damping" on the take-up sprocket ensures additional smoothness in running. The price, complete with amplifier, sound-head, transformer, loud-speaker and carrying case is

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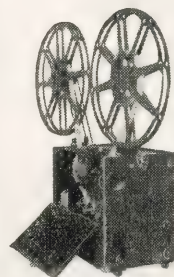
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111, OXFORD ST.

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Particularly brilliant illumination and flickerless projection. Oil-bath gear box. Fast power rewind. **£15 15 0.** (16mm. model guinea extra).



Full sized model of the engine in the first Transatlantic steamship, "The Dog Star," in the film, "Rulers of the Sea," released this month. It was built from plans supplied by the Science Museum.

SPECIAL EFFECTS in Current Releases

JANUARY PROFESSIONAL FILMS

By
H. CHEVALIER, A.R.P.S.

the producer's wiles, but it is employed in its right context here, since Hayward portrays the dual roles of Louis XIV and Philippe, twin brothers.

Only once do the technicians do the obvious and go out of their way to show how clever they are, and that is when Hayward closely examines his brother Philippe, for the first time, and places his hands (in screen fact only) on his brother's shoulders. Do you remember George Arliss shaking hands with himself in "The Amateur Gentleman?"

There is a good deal of balsa wood furniture in "Iron Mask" but the settings are magnificent, enhanced by unusual lighting. An old trick of high-lighting the eyes and leaving the rest of the face in semi-darkness is used effectively, many times. The film contains many examples of the new low-key lighting technique now generally adopted in Hollywood, since the fast super speed stocks have become available.

Most Discussed Film of the Year

"Juarez" (Paul Muni and Bette Davis) is perhaps the most discussed film of the year. It deals with Maximilian's ill-starred adventures in Mexico in 1863 and is largely factual. This is the first Hollywood film to be photographed with the new Eastman Plus X negative by that veteran cameraman, Tony Gaudio, who will be remembered for his magnificent work in the Technicolor "Robin Hood." The set building has been lavish. We are shown interior and exteriors of three castles, the embaredero at Vera Cruz, ten acres of Mexican village exterior, and no fewer than 48 other sets.

Budding art directors will find this film an eldorado, and cameramen, a model of pictorial composition. The combination of art director, Anton Grot and cameraman, Tony Gaudio, always promises well. Gaudio used only a 50 foot candle key light on this film, against 150-200 ft. candles on the old stock.

In the close shots a special florescent tube lamp, using a mercury vapour filling and internally coated florescent pigments designed for general house lighting, is used. This gives a remarkably soft blue-white light that irons

(Continued on next page)

THERE are some very good films among the thirty-four to be released in January; three: "Man in the Iron Mask," "Rulers of the Sea" and "Juarez" are particularly well done. "Rulers of the Sea" (with Will Fyffe, Margaret Lockwood and Douglas Fairbanks, Jr.) depicts the historic crossing of the Atlantic in April, 1838, by the tiny steam vessel, "Dog Star." There is some of the finest sea photography seen for years in this film. The famous Paramount tank has produced many of the screen's most effective storms. Remember "Ebb Tide" and "Souls at Sea"! Incidentally, in the latter were many authentic sea shots similar to those in "Rulers of the Sea"; library shots, too, seem to have been used for some of the intercut scenes.

The reproduction of the "Dog Star" engine room is beautifully done. It contains a full-size working model of the engine, made from prints supplied by the South Kensington Science Museum. The thrill here is in the explosion, when a valve seating bursts and Will Fyffe is scalded. This type of effect is readily reproduced, requiring only compressed air, white powder or smoke bombs. Earlier there is a compelling sequence of the destruction by fire of the engine works of Shaw & Gillespie.

Compressed Air the Main Ingredient

Compressed air is the main ingredient for the flame throwers, commonly used. By this simple means the fire is kept well under control without undue danger to those taking part. Burning wood is often coated with plaster of paris; only the outside skin can burn. I should say that for the night storm scenes infra-red stock was used. Certainly this stock makes the filming of such scenes so very much easier.

"The Man in the Iron Mask" (with Louis Hayward and Joan Bennett) is, of course, based on Dumas' classic. It contains some of the best split screen shots I have ever seen. The split screen is the most used and abused of all



Brian Aherne as Maximilian and Bette Davis as Carlotta in "Juarez," released this month.

Super-Speed Stock Demands New Make-Up

(Continued from previous page)

out wrinkles. It is 2ft. long and two tubes are used to each unit, giving a perfect shadowless foundation light. It is rated at only 20 watts, and is perfect for the new fast film stock.

If you are intrigued by back projection you should have your fill in "Silent Battle." Everyone at Denham will remember it for years as the film with 20,000 ft. of it. Since there is so much of it you might think that some of the scenes would stand revealed as obviously back projection, yet there is little wrong technically. For this small size screen work, lower power arc beams are used, but irisng out the hot spot needs careful adjustment, or it will be very obvious. Denham B.P. projectors are now fitted with remote control, to enable the cameraman to shift focus, start and stop and rack the film up or down, from the actual camera position. It was built at the studio and is a great time saver.

Another gadget used in the making of the exterior railway station scenes on the Denham lot, to save moving the train for each shot, was a small platform mounted on a wide track, running parallel with the camera track.

This platform was firmly fixed to the camera dolly, and when the camera tracked, the platform moved in unison and the train appeared to move slowly past. Watch out for this when John Loder steps off the train in a night shot.

"The Magnificent Fraud" is an object lesson in naturalistic make-up as distinct from the plastic make-up used on Paul Muni in "Juarez" and on Boris Karloff in "Frankenstein." Since the advent of the super speed stock it has been necessary to reduce drastically the red component in make-up to allow the natural colour of the face to come through. Nan Grey in "Three Smart Girls Grow Up" was the first person to wear the new make-up. It was evolved by Joe Valentine and Jack Pierce (cameraman and make-up chief of Universal) and is now marketed.

You will find it difficult to discover which are the model shots in "Thunder Afloat." The U-boat itself is built on rockers in the tank and is well handled, but that water is a little too still.

Seeing "Daughters Courageous" and amusing myself by visualising the lighting set-ups for day and night in the same room: flattish frontal lighting for night and high key, arc accentuated daylight for day, reminded me that M-G-M have a continuity girl who is responsible for lighting set-ups alone on big composite sets—a scheme I tried out here about three years back on a Bergner picture, with good results. Should any retakes be necessary, one merely consults the lighting continuity girl and sets up again accordingly.

ENSIGN VISUAL AID SCREEN

Name. Ensign Visual Aid Screen, and Mirror.

Makers or Agents. Ensign, Ltd., 88, High Holborn, W.C.1.

Description. These two pieces of apparatus work in combination, and consist of a mirror 15½" wide x 11½" deep, and a screen with a working surface of 26" wide by 19½" deep.

The mirror, which is in a case with a flap cover which protects its surface in transit, is supported in trunnions on a tripod. The screen, which is an entirely separate unit, is also contained in a substantial wooden case, and when in use takes the form of a deep rectangular hood with the translucent screen at the rear, the whole being supported on four legs.

The outfit is designed to be used for class-work, and obviates the disadvantage

New Apparatus

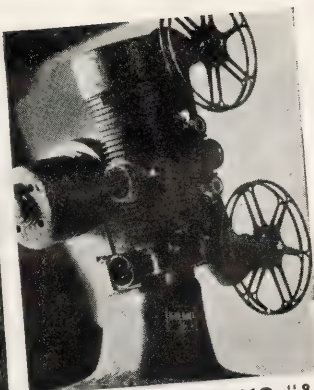
which previously existed when the projector had to be placed at the rear of the class. When using this outfit the projector is placed on a suitable table in front of the class but facing away from the audience. The screen is placed alongside it.

The mirror is erected behind the table between the projector and screen and the projected rays are directed on to the mirror surface, whence they are reflected to the rear of the screen, to be viewed by the audience. The teacher or lecturer is thus able to control the projector from his place on the platform, while the small size of the image enables a very brilliant picture to be shown.

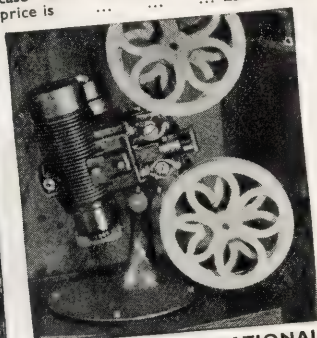
Shielded as it is by the deep hood on the screen, it can be viewed in an ordinary class room without the necessity for complete darkness. In fact, on dull days, it might not be necessary to darken the room at all. The tripod and the legs on which the mirror and screen respectively are supported, bring the picture to a very convenient height for a seated audience, giving free viewing without the necessity for neck-craning.

Price. The complete outfit, including screen, mirror and folding stand, £7 17 6.

Remarks. This is one of those 'simple and obvious' ideas which anybody might think of, but which only occur to those who are interested in the solution to a particular problem. The Ensign Visual Aid Screen outfit should solve the problems of many teachers and lecturers, and might profitably be used also for home shows. The outfit is sturdy without being bulky.



BELL & HOWELL FILMO "8"
Bell & Howell equipment has long enjoyed the reputation of being the Rolls Royce of cine apparatus. The 8 mm. projector with its all-enclosed geared drive, self-contained resistance for all voltages and brilliant illumination, is the most expensive—and the best—projector for the small gauge film. The Filmo is by far the quietest cine projector we have used and is a real joy to handle. Complete in handsome case with instruction manual, the price is ... £50 0 0



BELL & HOWELL 'VOCATIONAL'
Called the 'Vocational' because it was intended for educational use, this 16 mm. projector contains all the necessary features including powerful lighting, but no frills. It takes 400 ft. of film and incorporates a still picture clutch, reverse gear and high speed rewind. There is also a tilting adjustment and framing device. The standard lens supplied is a 2 in. Cooke projecting lens supplied in a handsome carrying case. Price ... £47 10 0



FILMOSOUND
The Bell & Howell Filmosound is available in no less than eight different models, varying in output of sound but in every case the performance is of an extremely high standard. Prices range from £92 10 0 to £300. We invite you to write for further details and current price list.

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The following list is just what the heading says: "Overhauled used bargains"—Cameras and Projectors that we've taken in exchange or bought for cash. Each one of them has been overhauled thoroughly and its perfect condition is guaranteed by us. They are all Bargains!

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16 mm. Gebescope Talkie Model "A", The quietest running talkie obtainable, ideal for home use. As new, used only for demonstration. Cost £95 ... £45 0 0
16 mm. Gebescope Talkie Model B, similar to above but with two synchronised loud-speakers and more powerful amplifier. Used for demonstration only. Cost £135 ... £60 0 0
16 mm. Kodascope EE, 300 watts, built-in transformer, carrying case, as new ... £19 10 0
16 mm. Specto, 3.5 amp. lamp, built-in transformer, separate

lamp and motor switches, with case and spare lamp ... £14 10 0
16 mm. Agfa Movector, 3.5 amp. lamp, optical framing, etc. Cost £45 ... £21 0 0
9.5 mm. Eumig Pili, 300 watts lamp, as new ... £11 17 6

CAMERAS

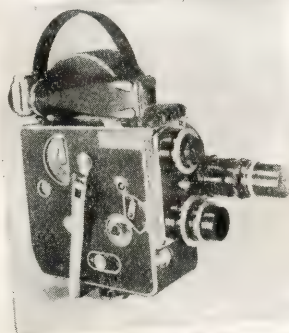
16 mm. Bell & Howell Model 141, takes Kodak magazine film, f/1.9 lens, 4 speeds, case ... £35 0 0
16 mm. Victor V, turret, 5 speeds, hand crank, visual focussing, f/1.9 Dallmeyer lens. Cost £47 ... £22 17 6
16 mm. Paillard, turret, 5 speeds, hand crank, visual focussing, f/1.4 Hektor lens, fitted rear focuser, de luxe case. Cost £60. As new ... £49 0 0
16 mm. Siemens Magazine "B", 3 speeds, f/2.8 Busch, portrait lens, case. Cost £30 ... £16 17 6
16 mm. Cine Kodak "B", 100ft., f/1.9 lens, case. Cost £31 10 ... £10 15 0
16 mm. Cine Kodak "BB", 50 ft., f/3.5 lens, case. As new. Cost £15 ... £9 17 6
9.5 mm. Ditmar, 30 ft. Model, optical meter, f/1.8 Berthiot lens ... £11 19 6
9.5 mm. Dekko, f/1.9 Dallmeyer lens, 3 speeds. Cost £11 17 6 ... £6 19 6
9.5 mm. Dekko de Luxe, f/1.9 Ross lens, 3 speeds, new gate. Cost £15 15 ... £11 10 0
9.5 Pathe H, f/2.5 lens, variable speeds, as new. Cost £8 ... £5 19 6
9.5 Pathe H, f/1.5 lens, variable speeds, as new. Cost £13 ... £9 5 0
8 mm. Keystone Double "8", 3 speeds, D.V. finder, will also take 30 ft. single "8" films. F/1.9 Dallmeyer lens ... £12 10 0
8 mm. Ditmar, Photo-cell camera, using double "8" film, built-in Photo-electric meter, 2 speeds, f/1.8 Berthiot lens. Cost £28 ... £18 10 0
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The serious amateur's ideal camera can be had for 8 mm., 9.5 mm. or 16 mm., the latter being the most popular model. The Paillard incorporates practically the same features as the professional camera, including 3 lens turret, visual focuser, 5 speeds, semi-automatic threading and the option of motor or hand drive.

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Film Technique. Pudovkin ...	3 6
Filmcraft. Brunel ...	3 6
Filming on a Titler ...	2 6
Making Home Movies. Otley ...	3 6

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Sir,—As the authors of "The Film Answers Back," we wish to express our appreciation of the generous and fair-minded review of the book in the December issue of *Amateur Cine World*. There are several points, however, that we would like to take up with G.S.M. in the wider interests of a better understanding of the film as a cultural medium.

In discussing our appraisal of "The Cabinet of Dr. Caligari" your critic asks: "How far can a small group of neurotic but highly intelligent artists be considered as typifying the social consciousness of an entire nation?"

A Nation a Single Organisation

One of the cardinal points that we make throughout the book is that a nation is a single organism, its citizens are but the component cells that make up that social organism. As long, therefore, as culture and "art" are taken to be the private exercise of certain gifted people who are supposed to be away and above society, as long as the precise function of culture is not understood as a social science, so long will people fail to realise that the "artist", as a rule, is no better and no worse than the general level of the current social consciousness will permit him to be. Thus the abysmal despair of the whole German nation in 1919—not merely a group of artists—was responsible for "Dr. Caligari".

At the same time, the highly dynamic perpetuation of the vision of Dr. Caligari in film after film prepares the mind of the people for the establishment of Dr. Caligari in real life in the person of Hitler. In our next

Hitler—Dr. Caligari in Real Life

If you have an opinion to express, a grievance to ventilate, a question you want answered, the Editor will be glad to hear from you. This is an open forum and he does not necessarily endorse the views expressed.

book, we hope to explain in greater detail with the aid of the scientific data offered by the works of Pavlov, Freud, Sir James Fraser and others how this comes about, but for the moment we can simply point to the proof of the pudding in the apparition of the Hitler Government.

The above explanation we trust, will satisfy G.S.M. on the connection between the uniform-worship in Jannings' "The Last Laugh" and Field-Marshal Goering. Everyone who has any acquaintance with German life knows that the cult of the uniform has been an obsession with them ever since Frederick the Great. In the course of time, such is the power of mental conditioning, the uniform which is really extraneous to the man becomes linked up with the very ego of the man.

Hence the weeping about the loss of the uniform in "The Last Laugh," and about the loss of glory in Jannings' "The Last Command", the emphasis on the uniform in "Der Hauptmann von Koepenick," and the uniformity in "Mädchen in Uniform," hence the brutal strutting about in brown shirts and jack-boots of the Nazis during the Weimar Republic, and, of course, the logical peak of all this stupidity in Field-Marshal Goering.

Your critic is a little unfair when he says that "Storm over Asia" is a film "which sends the authors into transports of delight." The very opposite is the case. He will observe that throughout our analysis of all Pudovkin's works we evince very great suspicion of his keenness to dwell too often and too long on the pernicious aspects of the old regime. In fact, we point to "Storm over Asia" as one of his stepping stones towards the Germanic cult of introspection in his "Deserter." In the light of international events of the past few months a prominent Russian film with the title, "Deserter," appears significant, to say the least.

On the question of the importance of the director in the making of a film, one might make a parallel with the conductor of an orchestra. The best American films are those that attain the highest degree of co-operative effort under the firm but friendly guidance of the producers and directors.

Cliftonville. E. W. & M. M. ROBSON.

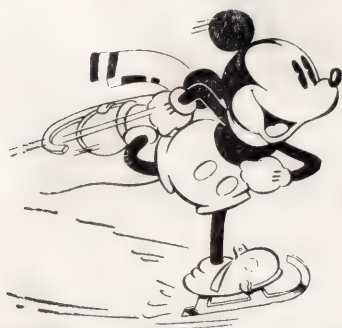


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WAR-TIME FILMING

Sir,—I should like to endorse the views expressed in "What Shall I Film in War-Time?" (last month's issue). It seems to me that it is not so much the official restrictions but the defeatist attitude adopted by many amateurs that has caused them to mark time. I realise, of course, that a considerable number are probably now so circumstanced that they cannot get anywhere near a cine camera; but there are others, also engaged on 'work of national importance', who use that work as an excuse for curtailing all other activities.

To be quite honest, I have done so myself. I am a part-time air raid warden and, on an average, give up two or three nights a week—usually two—to patrol the streets or sit in the post. When I have wanted to avoid an engagement, I have pleaded A.R.P. work—too tired after last night, or I have to go on duty to-morrow night. Then I have sat and moped at home, doing nothing and heartily wishing I had accepted that invitation after all.

The "Ten Best"

If one examines the subjects of films reviewed in A.C.W. during the past year (including the "Ten Best") it at once becomes evident that, in the vast majority of cases, they could never be affected by any war-time restrictions. The only thing that could affect them is lack of people to make them or take part in them. "It Never Rains," "Man on the Road"—yes, even "Refuge" which had for its subject the last war . . . films of this type and almost all the other "Ten Best" could still be made to-day.

I except "Our Heritage" because I remember reading in the programme that fifty sites were visited to collect material

and travelling facilities would make this difficult now. To-day, too, it would probably not be possible to make such a film as "County School," but if one wants to make films of school children, the reception areas will provide a fruitful field—and one that might well be exploited by the cine camera, for this evacuation is a remarkable phenomenon that deserves to be recorded on film.

I am convinced that there are more worthwhile opportunities than ever before for the cine camera. All that is needed is the will to take advantage of them.

Petersfield.

"PERTINAX."

FLASH MARKS ON FILMS

Sir,—With reference to your reply in a recent issue to a query re flash marks on 9.5 mm. film, may I put forward an explanation of this trouble. I experienced the same defect on the fourth frame of my shots, using a 16 mm. camera. The cause is not entirely due to any defect in the camera.

In the case of 16 mm. cameras, it is the practice of various makers to punch a small hole in the front gate plate on the left, which varies in shape according to the maker. This hole allows a spot of different shapes to be fogged on the edge of the film and so it is possible to identify the make of camera through which the film was exposed.

Safety film is, I believe, less flexible than the normal celluloid stock and if left bent for any appreciable time will not immediately spring back to the normal. I have found the position of the flash marks to coincide with the position of the loop in my camera; the film at this point passes through the gate with a slight cockle and so allows a certain amount of light fog to spread over that

particular frame from the hole mentioned above.

I have found the degree of flash to vary almost exactly in proportion to the time lapse between shots, and if your correspondent's trouble is due to the same cause he will probably find the above holds good in his case. In the case of 16 mm. cameras, the remedy is simple, viz. to block up this hole with some opaque material.

Shurdington, Cheltenham. H. E. C. FURSIER.

A Message to Readers on Active Service Abroad

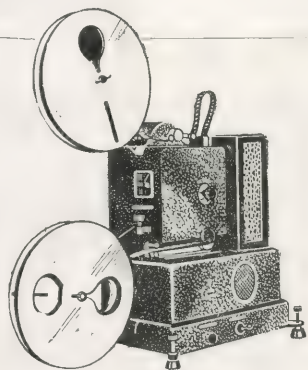
As many of our readers on active service overseas are experiencing delay in receiving or purchasing abroad their copies of *Amateur Cine World*, we have made the following arrangement for direct postal subscription at special rates.

Our Subscription Department will accept orders for the direct posting of this magazine each month to any reader on active service overseas with H.M. Forces at the special post free rate of 1s. 6d. for three months or 3s. 0d. for six months. Under this arrangement the reader on active service will pay no more for his copy of *Amateur Cine World* than if he purchased it from his newsagent in England, with the added advantage of having it posted to him personally immediately on publication.

Relatives and friends of readers on active service overseas can book these special rate subscriptions on their behalf. Orders should be addressed to the Subscription Dept., *Amateur Cine World*, 300/304, Gray's Inn Road, London, W.C.1. A remittance to cover the period of the subscription must accompany each order.

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What the SOCIETIES Are Doing

Ace Movies

(Hon. Sec. : C. West, 55, Palewell Park, East Sheen).

Though their studio is now an air raid shelter, Ace Movies have not evacuated from Wimbledon, but have found new premises an estate agent's stone-throw away from the studio-cum-air raid shelter. It is hoped to start production of a small-scale film as soon as the conversion of the new premises is complete.

In the meantime, after some delay, the current film, *Marionettes*, is now emerging from the cutting room, where it has been hiding since the outbreak of war. It appears to be no worse for its hibernation, and it is hoped to be able to arrange a *première* for *Marionettes* and *The Miracle* together. Particulars of the programme for future productions and shows will be gladly given by Secretary West.

Apex A.C.C. (Thornton Heath)

(Hon. Sec. : R. E. G. Copp, 73, Wicklemarsh Road, Blackheath, S.W.3).

After a brief spell of inactivity, fortnightly meetings are now being held. These will be chiefly devoted to projection and discussion, as the only indoor filming on hand is a few additions to the club history film.

Their current production, *George Saves His Feet*, the outdoor shots of which were to have been made in the autumn, will now have to be left until the spring.

Catford Films

(Hon. Sec. : Mrs. V. W. Payne, 7, Station Buildings, Catford).

This society now have a living background for all main titles : a blue Persian kitten which turns round and yawns rather like the M-G-M lion. The cat needed very little coaxing to do the action required of him.

Several months ago, a few members visited London Films studios when "The Four Feathers" and "Goodbye, Mr. Chips!" were in course of production, and went to a film stars' ball a little later, where they were introduced to some of the players taking part in those films. "It has been a wonderful experience to see these two films on the professional screen recently," they write. "The first time of seeing them, we sat back and enjoyed the programme as casual observers, but the second time we went to study the technique of the production, the lighting, acting, and the reproduction of the marvellous sets."

Diamond Film Productions

(Hon. Sec. : H. Chalkley, 11, Osborne Grove, N.4).

This society is now a year old. Since January, 1939, they have acquired three studios with lighting equipment averaging 5,000 watts, a new super titling bench with facilities for special effects titling and cartoon work, a "stills" section and home processing equipment. When the club is not in production there is a rest room at the hon. secretary's address, with its own library of technical and fictional books and a miniature theatre with provision for showing 8 mm., 9.5 mm. and 16 mm. films.

It has been decided to produce some short magazine films ; two cameras are in action recording shots for both the shorts and the "incidental" library. If funds will allow it, shows will continue to be given to the local un-evacuated children, but the present demand for raw film is pressing.

"However, there is nothing at the moment to stop production during the war so we should be glad to hear from any readers who may like to join us in an effort to forget 'black-out blues.'" Full particulars may be obtained from the secretary. The January issue of their new publicity magazine will be sent free to anyone interested.

Eltham C.S.

Hon. Sec. : J. P. Howard, Summerville, Harold Grove, Frinton-on-Sea, Essex).

Reports and Stills

for the February, 1940, issue of "Amateur Cine World" should reach us not later than December 28th.

A handsome plaque will be awarded for the best Society film made this year and submitted to us for review. The plaque is so designed that it can be hung in the studio or theatre if desired.

KEYSTONE

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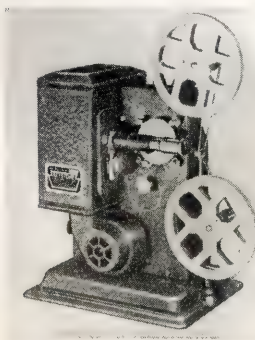


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Crazy Film from Odds and Ends

LAST month's notes on Watford's suggestion for a charade film reminds the Planet A.F.S. of a very successful "crazy reel" they made last year. The cost was limited to the amount of cement used in sticking the film together. The film was made by collecting from members (in this particular case, 9.5 mm. users) all their scraps that had accumulated after editing. These pieces were cemented together in a ludicrous order, the association of following shots in each sequence providing the humour.

For example, a spare cutting from the beggars' home sequence in "Temporary Gentleman" showed a hand reaching for a card which read, "Fifteen kids to keep." This was immediately followed by a shot of a well known and unmarried member. Similarly, from a film of local Coronation celebrations came a title "His Worship the Mayor plants a tree in the Avenue of Remembrance" and then came a close-up of two filthy hands squelching clay into a mould. Again "Planet Glamour Girls" were represented by a sequence from a film of the Folies Bergeres. Of course the reel started with "The End" upside down and reversed back to front to carry on an old tradition, and at the end came a "stupendous, colossal, gigantic" cast taken from productions made during the previous three years. This film was included in a Crazy Projection Evening billed as "even crazier than usual" and so popular was the crazy reel that it had to be screened again—a very unusual practice.

This society is contemplating making a new edition on 16 mm., but a suggestion that users of each film gauge should get together and produce three separate competitive reels seems a good one.

We shall be glad to feature each month interesting ideas or hints for club activities. If your club has been able to evolve any scheme to meet the new conditions, please enclose a brief note about them with your report.

The society is to function as formerly, though some of its activities will be slightly curtailed. Urgent communications should be addressed to H. York, 16, Broadhurst, Ashted, Surrey, but applications for loan of films should still be addressed to the secretary at Frinton.

Production will be left in abeyance for a short while. It is proposed to give a number of film shows in the studio theatre and to hold discussions on film topics; and there is every prospect of several interesting social evenings. It is also hoped to continue the invitations to other clubs to visit Eltham for film shows and discussions.

Hampton Movie Makers

(Hon. Sec.: J. Elwyn Roberts, "Bodeuron," Hampton Road, Oswestry).

The hon. sec. gave a show to about 150 people, including troops, recently. A film was taken of the Remembrance Day procession for the news reel. The reconstruction of the cinema will be completed about Dec. 19th, in readiness for Christmas. The seating capacity will then be 42 instead of 24. The seats will be arranged so that they can be moved to allow the cinema to serve as a studio. Two films are available for hire or exchange: *The Strahl Plan* and *Outwitted*.

Hyde C.S.

(Hon. Sec.: G. Wain, 170, Dowson Road, Hyde, Cheshire).

This year's members' competition was won by J. Wright, whose delightful child and animal film, *Wright Good Pals*, was unanimously placed first by members of the Stoke-on-Trent A.C.S. "We are much indebted to this society for the trouble taken in the judging of this competition and in the writing out of a detailed criticism for each entry," writes the hon. sec. Arrangements are being made for a public presentation to Mr. Wright of the society's silver trophy.

Recent productions screened at meetings have been *Siegfried* (Pathe), *The Life of Charles Peace* (National Film Library), *Refuge* (an Amateur Cine World Ten Best

Winner by Planet A.F.S.), films by Metro-Vickers A.C.S. and Salford C.S., and members' own productions. Further interesting shows are arranged. Many members attended the *Amateur Cine World Ten Best Show* at Manchester on Dec. 2nd.

Lyric Film Company

(Hon. Sec.: V. M. Kirby, 5, Clarence Road, Windsor).

The first meetings of this newly formed society took place last month. New members are urgently needed, but equipment is not required. The subscription is only sixpence per week. Meetings are held at the above address. A script is under discussion but not a great deal can be done until new members are forthcoming.

Manchester Film Unit

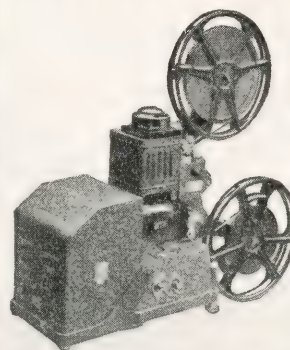
(Hon. Sec.: E. Forrest, Fieldhead, Park Road, Timperley).

This society is busier than ever. Petrol rationing and black-out difficulties clipped the wings of its flying projection squad but, nothing daunted, members have grouped themselves into two mobile units. Equipment has been concentrated into an incredibly small space and screens—the most awkward things to move about—have been deposited at various strategic points in the district. So the Unit can now fulfil engagements, even if members have to travel about on bicycles.

The business of arranging shows for church organisations and so forth has always been the main part of the Unit's activities. It has seldom been possible to hold meetings of members, a periodic newsletter being the chief connecting link. The Unit will, therefore, be content if the Northern Branch of the Federation of Cine Societies, to which it is affiliated, continues to arrange shows which members can attend, and if it can hold two projection displays a year to see films made by the Unit and its members. One such display was held on a Saturday afternoon in November, and was very well attended.

(Continued on next page)

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CLUB NOTES

(Continued from previous page)

The production department is hard at work. Though films involving studio lighting and flesh and blood actors have been laid aside for the winter, silhouette figures have been called into existence and a fantastic looking stage has been built for them to strut upon. In the preamble to the objects of the Unit occur the words, "to fight the devil's insidious wiles with camera and projector," so it will be apparent that war conditions are no new thing to its members.

Planet A.C.S.

(Hon. Sec. : H. Roger Dale, 72, Wellington Road, Bush Hill Park, Enfield, Middx.



A scene from "Flag Day Fancy," Mid-Cheshire A.C.S. latest production. The dramatic sky assists the effect.

Meetings: Each Monday evening at 8.15 at the Studio—85, Green Lanes, Palmers Green, N.13).

The fact that their rental was halved and the club suspended work on *Thin Air*, enabled them to weather the storm financially and things are now getting back to normal.

Behold Our Leader, 1,000 ft. comedy directed by Hugh Baddeley, was completed, the projection theatre entirely redecorated, and new house lighting and other equipment installed. Monday, November 27th saw the opening night of the fifth annual film show—to run nightly for a matters of weeks at the studio. Programme included *Behold Our Leader*, three Kodachrome productions, *Fair Winds on the Broads*, *Thatched Homes of Norfolk*, and *The Road South*, *Men of the Land* and a sound film of *Tangiers Cosmopolis*.

The former annual subscription of £3 for men, 30/- for ladies and 10/6 for associate members were cancelled in October, and a new flat rate of 6d. per week instituted to cover immediate financial obligations. With the new year, work on *Thin Air* will be resumed, but it is hoped that the present subscriptions, plus film show profits, will see the club through.

"All we need now is a few new, but really keen members. Anyone interested should

pay us a visit one Monday evening, remembering that a telephone call to our secretary beforehand will help you to locate our premises."

Southend-on-Sea 9.5 C.C.

(Hon. Sec. : J. C. Scott, 106, Southchurch Road, Southend-on-Sea).

The activities of the club have shown a gratifying return to normal during the past month. Attendances at the weekly meetings have been good; on Nov. 16th there was a record house to see the films loaned by Beckenham C.S. The programme included a one reel comedy just completed by the club for an associate member.

The club film *Crisis* continues to grow; it is a record started in September, 1938, is always complete but never finished. Some shots taken during a visit of the Fleet a few years ago have been found most valuable for this production. "We are anxious to

arrange with any clubs willing for the exchange of programmes through the winter."

Stretford F.S.

(President : G. England, 38, Sandford Road, Sale Moor, Cheshire).

An immensely successful film show was given by the society, in conjunction with a local church, on Nov. 15th, the proceeds being devoted to a local fund for cigarettes for the troops. The hall was crowded long before the show started, when 250 people were counted. A 300 watt Eumig and 50mm. lens gave a very good picture at a 40 ft. throw.

There was a good attendance of members at the monthly projection meeting on Nov. 18, stimulated, I think, by the showing of films loaned by the Hyde C.S. and one by its Hon. Sec., G. Wain. Members' films were also shown. "Our members show a very keen interest in what other societies are doing and view with envy the *Amateur Cine World Leader Strip*." The possibility of securing new premises is being discussed. The former club room has had to be vacated because of difficulty of travel in the black-out.

Stoke-on-Trent A.C.S.

(Hon. Sec. : H. T. Morfe, 51, Beresford Crescent, Newcastle, Staffs.).

Mr. John Martin, A.R.P.S., recently gave an instructive talk on "Sound on Disc." As the result of some months' experimenting he has evolved an ingenious system of synchronization of projectors and turntables. It is proposed to devote several evenings during this winter to making records, Mr. Martin having generously put his equipment at the disposal of the club.

On Nov. 26 films from the Eltham Society were projected. As some of these were sound on disc the programme was a good "follow on" from the previous meeting. "We also projected the colour copy of our *It Never Rains* kindly sent by the Editor of *Amateur Cine World*. As this was the first copy in colour we had seen it evoked considerable interest. It was very good and compared more than favourably with pan dupes."

Watford A.C.C.

(Assist. Hon. Sec. for communications : Don Tilley, 233, Uxbridge Road, Rickmansworth).

Production is just finishing on *Krazy People*, a film compounded on new methods. All members contributed one very short scene, each scene complete in itself. These, together with names of players, were drawn at random from a hat, and shot in sequence as they came out. The result is both startling and amusing. Corpses, for instance, left untidily on the floor in scene 1, were, by exercise of directorial ingenuity, made to disappear up the apparatus of a vacuum-cleaner salesman, who took a leading part in the next scene out of the hat. Scripts are now being examined with a view to starting two units in production before

Christmas, one on 16 mm. and one using either 9.5 or 8 mm.

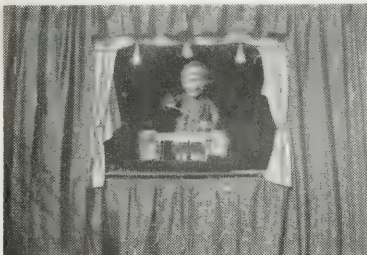
Major R. M. Lloyd, hon. secretary, is now secretary to the British Expeditionary Force Wireless Entertainment Committee, a body newly formed to broadcast daily programmes of special entertainment to troops of the B.E.F. in France, on a wavelength of 212 metres.

Wimbledon C.C.

(Hon. Sec. : J. Symes, 28, West Side, Clapham Common, London, S.W.4).

Instead of the usual weekly meetings during the winter, monthly meetings will be held at No. 6, Mostyn Road, Merton Park, and 24, Murray Road, Wimbledon, alternately. The Club's latest production, *The Snob*, was shown recently, and future plans discussed.

Mr. R. G. Harrison, of 21, King's Avenue, Lowton - St. Mary's, Warrington, Lancs., wishes to hire 9.5mm. films of A.R.P. activities.



One of Wilf Brook's Talking Dolls giving a performance on the xylophone (see col. 3).

NEW SOCIETIES

We are glad to announce the formation of the following—a heartening gesture in these times :

Cine Group of the Coventry Photographic Club. Meets every other Tuesday at 7.30 p.m. at local Y.M.C.A. Members' films are shown, followed by discussions. (Hon. Sec. : A. D. Perry, Hereford Street, Coventry).

Cine Group of the Sheffield Photographic Society. Details from H. H. Holmes, Hon. Sec., 88, Blake Street, Sheffield, 6.

TALKING DOLLS: AN OFFER

Mr. W. G. Seabrook, proprietor of "Wilf Brook's Talking Dolls" writes (à propos of the article "What Shall I Film in Wartime?" in last month's issue) that readers, either clubs or individual workers, might care to 'practise' on his show. His partner and himself are willing (distance and times permitting) to offer their services gratis. All they would expect would be that anyone interested would arrange for transporting them and the fit-up to the scene of operations. Should a piano not be available they have records to accompany most of the acts. "The little show comprises songs, dances, trapeze act, xylophone act, etc., and would, I believe, make a good film either silent or talkie."

At this time of the year they are usually busy at children's parties, but the war has upset plans. Readers who care to take advantage of this kindly offer should write Mr. Seabrook at "Hersanmine," 60, Southern Drive, Loughton, Essex.

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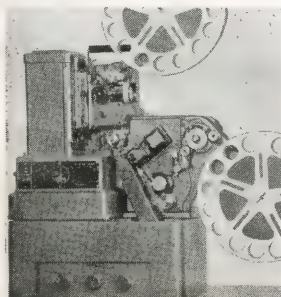
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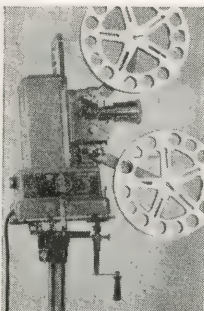
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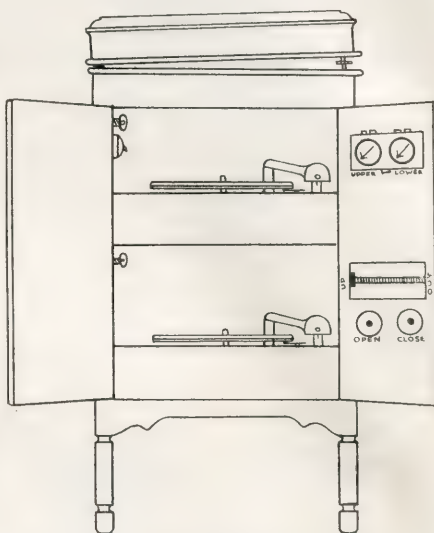
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THE 'sound-unit' to be described is easily made and does enable silent films to be screened with telling effects. Since I live in a flat it was not practical for me to build a bench, etc., to carry twin turntables and all the necessary paraphernalia, because of lack of storage space. But an old cabinet gramophone of the acoustic type solved the problem for me. First, I removed the hinges of the lid from the back to the left-hand side and fitted a couple of lifting screws for elevating the right-hand side of the lid, this making an excellent projector stand, with tilting adjustment.

The next move was to take out the horn from the cabinet and remove the acoustic tone-arm, etc. Then batten were placed on

either side of the interior of the cabinet to carry the existing turntable and one from a discarded gramophone of similar type. A piece of plywood was fixed to the front edge of each turntable board to screen the motor.

Marconiphone pick-ups (to match my Marconiphone radio receiver) were then fixed, carried to a fader and mixer on the right hand door of the cabinet and extended to the receiver. A 4-volt lamp gives light to each turntable, one switch governing both lamps. These lamps had to be dipped so that only just sufficient light is available to illuminate the turntable, without throwing any light out into the room.

Then underneath the mixer was placed a 100 watt dimmer for the "house-lights"—a standard lamp. Underneath this are press-buttons for the curtain motor. And there were all the controls for the 'one-man-show' ready to hand. The batten that held the turntable in its original position were left in place to hold a piece of ply which, under the lid, makes an admirable store place for films. For clarity the wiring has been omitted from the diagram, but it is obvious how this has been done.

The great advantage of this unit is that all that one has to do is to close the doors, when it ceases to be a piece of technical apparatus and becomes a quite unassuming and pleasant article of furniture. And the cost?

Extra turntable	7 6
Two pick-ups	1 15 0
Mixer	12 6
Dimmer	10 0
Screened cable	2 6
Switches, lamps, wood, etc., about	3 0

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F. SALE.

The Cine Club in War-Time

YOU may or may not agree with the views and methods which I am about to set forth. Where the latter are concerned my excuse for submitting them is that they have proved successful.

The first opinion, which I hold firmly, is that it is a very great pity to see so many flourishing or promising amateur cine societies fading away or disappearing altogether because of the advent of war. The weekly club evening furnishes, surely, an occasion for interesting and harmless social fraternising, as well as for an absorbing hobby, that can be of the greatest benefit at a time when all too many of us are warding off a fit of "black-out blues".

In my own club, at any rate, we held that view; and we were much disturbed and upset when the departure of many members upon war service, or their non-attendance due to rationed petrol, made it appear as though our club was doomed. That would have meant the sacrifice of many score hours of hard work in furnishing and decorating, the scattering of hardly-won apparatus, and a general smash-up under conditions which might have rendered post-war reassembly more than difficult.

How One Club Actually Trebled
Its Membership and Gained a
New Lease of Life.

By "HON. SEC."

We have overcome these difficulties to such an extent that our war membership approaches a state when it will see the pre-war strength trebled, and good-fellowship and happy meetings are established as never before. Visitors from other clubs have asked how this was achieved. The answer forms the subject of this short article.

In the first instance, I assume that club premises are adequate. Our own club has a fair-sized members' room on one floor, a studio on a second, and a projection theatre on a third floor; the premises consist of a disused factory, hired in peace-time for 15/- a week. This may sound a bargain: but in most towns of any size at all, it is not difficult for the earnest seeker to discover similar accommodation. The war has brought into being many empty garages, for instance, and similar readily-convertible premises: and rents have tended to decrease, rather than the reverse, since landlords find much

difficulty in discovering any tenant for such premises.

A decently fitted members' room is an essential. We soon found members who had ancient carpets, arm-chairs, windsor chairs and tables which, with a little energy, paint and cretonne were made to look quite presentable. We distempered the walls (after a goodly coat of size) for a matter of ten shillings, and Messrs. Woolworths furnished all lights and shades. Energetic writing to film stars on club paper (a job shared out to members) quickly found the walls literally plastered with autographed photos, tending to emphasise the purpose of the club. A dartboard was installed in one corner, and a penny pin-table in another.

Application for a License

Finally, we erected a bar and took out a license. (For a members' club, as distinct from a proprietary club, this is quite simple. The hon. secretary obtains a form of application from the clerk to the local licensing justices. This is completed and sent in with a fee of 5/-. No list of members' signatures is required, as with the aforementioned proprietary club. A license is quickly granted for the sale of liquor. All the hon. secretary or treasurer then has to do, is to present to the local Excise people—who are very sympathetic and helpful to organisations such as these—an annual audited statement of liquor purchased, upon which duty of 3d. in the £1 is payable).

Some expressed doubts as to the wisdom of this procedure; but we have no heavy drinkers!—and the bar profits form a most valuable source of income. Not only that but a members' room so fitted keeps happy and contented and draws to meetings those members whose circumstances are such as to prevent them from any but irregular attendance or to keep them from active participation in production. They know that, even though not engaged in film-making they will always find a welcome and "something to do" during the evening—an important point, this.

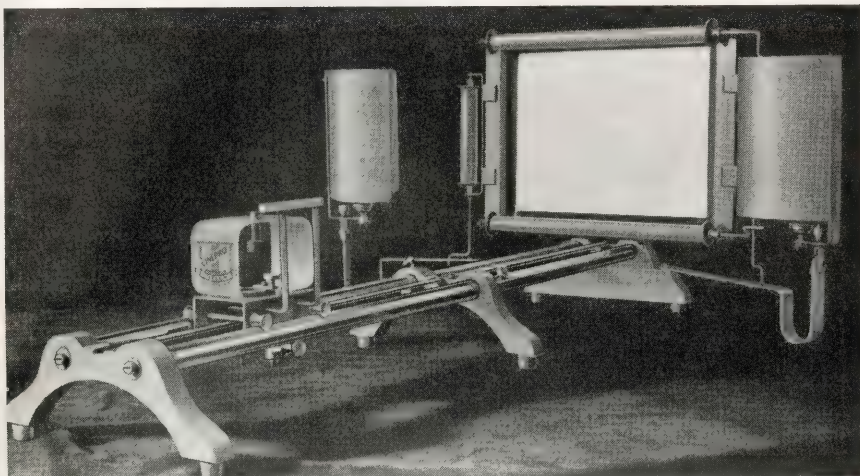
Lighting at Little Cost

The studio, of course, is a matter whose organisation and general fitment is so well understood as to need no lengthy discussion. For the benefit of those who are scared at the cost of big arc lamps, I may say that we have managed very adequate lighting with Woolworth bulbs. We manufactured large square containers, shaped rather like a square pig-trough, lined with tinfoil, into each of which are fitted eight Woolworth 6d. bulbs, of 150 wattage. These, over-run, give splendid lighting: and if you blow out two or three every meeting, the cost is nothing terrible!

To our projection theatre we gave a lot of thought, since we wanted one that would impress visitors and make them want to join. The most expensive item, indeed, in the club's furnishings was the 40-odd tip-up cinema seats installed in this theatre. These, however, were obtained in rows of six at a cost of 1/9 each from a firm which advertises them weekly in the "Exchange & Mart". The carriage on the whole lot from Manchester was under £1 on the railway: and the total cost was severely cut when individual members agreed to buy one seat each, to be labelled with their names and thus kept "reserved"—in theory, anyhow!

(Continued on next page)

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The Cine Club in War-Time

(Continued from previous page)

A most efficient screen was made out of a 6-ft. square of 3-ply board, painted with three coats of Ceilingite. A reversible electric motor (cost 30/-) enables the curtains on the screen to be operated by the projectionist. The walls we decorated with a blaze of flags and bunting, also obtained from a junk merchant.

I have gone into these details at some length, because I feel that the cine club which is to succeed in keeping going during war-time must offer decent premises. Above all, as previously noted, it should offer attractions to the member whose war-time activities render him or her but an irregular attendant at meetings; for war-time conditions do necessitate a large membership.

Two Alternatives

I have italicised my last sentence, because directly the outbreak of war saw the falling off in membership already mentioned, and the prospective break-up of the club, two alternatives immediately presented themselves to those of us who were very keen to keep the club alive.

The first was obviously that of having a whip-round, to keep finances in hand for the continuation of the club: and the insisting that former members, even though unable to attend, should continue to pay subscriptions.

This we dismissed as impracticable, even as we felt it impracticable to attract a large influx of new members at the then existing entrance fee and subscription. We then decided that our best way to keep going was to have some form of subscription that would be so small as to be within the reach of almost all: and we fixed upon half-a-crown a month, plus a further 1/- if the member concerned was engaged on production.

Obviously, however, a great number of monthly half-crowns and "bobs" would be required, if ends were to be kept meeting financially. It therefore became essential to discover — and quickly — at least 20 additional members, if not more. To do this, we adopted various methods. First of all, we asked the aid of the editor of the local weekly newspaper. He visited us, and wrote up his own story, very generously giving us a column and "splash" headlines, and promising

us half-a-column a week in which to record activities.

Most local editors will gladly and kindly do the same for the local cine club. In this preliminary column, the editor stressed the fact that weekly club meetings did provide war-time relief and relaxation for those concerned: and he noted the low rates of subscription.

At the same time, we borrowed a local directory, picked out the names of about 300 residents of what one must (for want of more euphemistic title) describe as the "better class", and sent each one a circular prepared on the duplicator. Each member undertook to write thirty envelopes and to provide the half-penny stamps therefor.

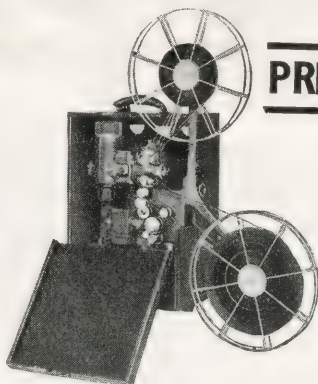
On top of this, we approached the managers of the two local cinemas, each one of whom very kindly undertook for a week to display (free of all cost to us) a notice on his screen, inviting any patrons present who were interested in amateur cine club activities, to attend a meeting of the club as a guest.

Within a fortnight, this publicity had produced another thirty members. Financially speaking, with former members making some 40 odd in all, the club thus has an assured monthly income of some £5 from subscription which, when bar profits and profits from the penny machine etc., are added, comes to a monthly total income of some £7 10s., quite enough to pay rent, rates and electric light.

Film Production

Where the bar is concerned, one may add for the guidance of others that we soon found a wine merchant prepared to deal on a "sale or return" basis. We keep a weekly stock-sheet which shows what we obtain, consume and have in hand. Every month we pay for what the stocksheets show we have consumed. The wine merchant can, if he wishes, come in at any time to take stock, in order to assure himself that he is not likely to be left with a bad debt!

Next, with this large membership, came the problem of film-production. Our script writers put their heads together in order to produce scenarios for two units, each scenario to be devised so that every member who can attend regularly will have something to do. With 40/- a month (approximately) available for purchase of film stock, one can just about



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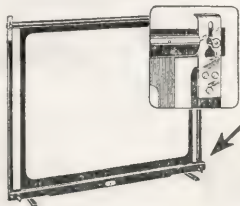
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manage 100 ft. of 16 mm. and its equivalent in smaller gauges. With careful production, two or three evenings each month are needed to use up stock, and the other evening is devoted to set construction, or to projection nights. Thus, interest is kept constantly alive.

I have mentioned this keeping alive of interest more than once, because it is the most important thing of all. Once you allow it to flag, whether in normal or in war conditions your membership will soon flag as well.

A Weekly Bulletin

As a further stimulus in this respect, we prepare and dispatch a weekly "Bulletin" to every member. (The cost, by 1/4d. post, is borne by several in turn, but amounts only to two or, at most, three shillings). This "Bulletin" is typewritten and is pulled off a duplicator. Some member is almost sure to have a duplicator in his or her office which can be used. In our case we could find nobody, so we bought one—quite a good old-fashioned duplicator can be bought, complete with ink, etc., for 23/- to 30/- at most; the "Exchange & Mart" constantly advertises them.

This "Bulletin," mostly in semi-humorous vein, describes the previous week's proceedings: lists and welcomes new members: gives notice of any forthcoming special event: and occasionally contains a short interest article. We have found it especially valuable in wartime, as it goes to those whose attendance is irregular, and serves to keep them fully posted with events and happenings; this, in turn, attracting their attendance whenever they find that possible, and again keeping interest alive.

It may sound a lot of work, but actually it takes me only a bare hour each week to type the stencil, run off the copies and write the envelopes (I keep a stock in hand against emergency). Every month an extra copy is sent to every member, who undertakes to hand it to a friend. Each copy lists in full the conditions of membership and terms of subscription, etc., and invites any prospective member to attend one of the weekly gatherings.

Not a Costly Business

By this means, not only has our club been kept alive despite the buffetings of wartime officials and the bombast of Mr. Hitler; it has actually come to flourish as never before. Members do find it a welcome resort and a real weekly relaxation from care and stress. It was not a costly business to keep things going, as will have been observed. All that it called for was some organising and considerable energy.

One can only hope that these notes may inspire imitation in others who may otherwise be near to giving up hope: for it would be a bad thing (in one's own opinion) if the advent of war were to act as a complete destroyer of all the progress which amateur cine clubs in this country were making—and their very real, if individually small, contribution towards the progress of the British film industry.

I personally have always believed that, just as the village cricket club is the real backbone of the M.C.C. and the game as a whole, so—at any rate before long—the amateur cine club will, if unchecked, be the ultimate source of supply to the big professional industry. I repeat—if the clubs carry on. And I sincerely hope that they will.

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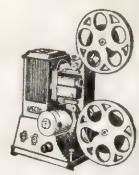
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9.5 mm. PATHE-VOX TALKIE (£65 model). Little used, complete, perfect, as new. £50 or near offer. Also few 9.5 mm. sound films. Box No. 526, c/o *Amateur Cine World*, 300/304, Gray's Inn Road, London, W.C.1.

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Your Problems Solved

TITLING EXPOSURE FOR DUFAYCOLOR

My titling set-up for ortho reversal film is as follows: Camera is a Dekko f/3.5 model, used at full aperture and normal speed. Distance between camera supplementary lens and title is 16 ins. Size of title, approximately 7 ins. x 5 ins. Illumination is provided by two 100 watt lamps about 8 ins. from the title board. Which stop must I use and how much should the camera speed be reduced below normal—if at all—for Dufaycolor film and utilising two Photoflood lamps? Also, which stop and what speed setting would be correct for Dufaycolor and two Photofloods when making titles by the picture-per-picture or cartoon method?—R.T.T., London, S.E.27.

The safest check on your exposure will be to use a meter, set at daylight speed for Dufaycolor, on a sheet of white paper in the title card position, multiplying the reading by 40. Two 275 watt Photoflood lamps, at two feet from the card, will probably give you correct exposure at f/3.5, normal speed, but the general colour and density of the title will affect this.

When making stop-motion films, picture by picture, you can generally calculate that the exposure is double what it would be with the camera running continuously. In those cameras which do not give an over-exposed frame at the beginning of each shot the rule does not hold good and the exposure is the same as normal.

KEEPING PROPERTIES OF DEVELOPERS

Does the Gevaert positive formula given in 1938 *Amateur Cinematographer's Diary* keep well when made up either in the strength indicated or when concentrated about 10 times? Also can it be diluted to give 40 ozs. without spoiling the film?—P.O.B., Bishopton.

We would not advise any attempt to make up an ordinary developer in concentrated form as there is always the possibility that the concentration of alkali (carbonate) may set up rapid oxidation, the developer turning brown as it does on exposure to air. We suggest that you investigate the merits of one of the proprietary brands of concentrated developer, if you particularly need this form for your work; you might write to Messrs. Johnsons Ltd., of Hendon.

We do not quite appreciate the point of your enquiry as to the great dilution of the Gevaert developer to which you refer. There is very little point in excessive dilution of a developer unless the development is so rapid that it is only possible to control it by such dilution. In the ordinary way, this should not be necessary, as there are now a sufficient number of proved developers, each designed for specific purposes.

HOME RECORDING

Some time ago an article in an American magazine described a method of home recording in which special pre-grooved records were used in conjunction with an ordinary radiogram or radio set with a pick-up attachment. The pick-up, with a special hard steel cutting needle inserted, is substituted for the set speaker, and a microphone,

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with transformer and battery, connected to the pick-up terminals of the radio set. On completion, the record is immediately ready for playing-back, with an ordinary soft needle, no hardening being necessary. Are these pre-grooved records and needles available in this country?—W.H., Penrith.

The use of an ordinary radiogram as both recorder and reproducer with a change over from a hard needle to a soft needle is an established practice, but it does not generally give such good results as a special cutting-head matched to a recording amplifier, and a special play-back pick-up, also properly matched electrically to the characteristics of the amplifier and loud-speaker.

We do not know of a pre-grooved record on the market at the present time, and the only thing which approximated to the apparatus you mention was the Kingston Home-Recorder. This device had two records on the turn-table of the gramophone—one larger than the other, with a track (plain) cut into it, in which a guiding stylus ran and which was connected to the recording-head proper. Set concentrically on this guide record was the disc on which the record was made, which disc was a plain aluminium alloy disc into which the recording stylus cut its track and record guided by the pre-cut grooves on the outer disc. The chemically hardened records have a better playing life than the metallic discs, and also give better quality and less needle-hiss.

FOCUSING

What is the general procedure when using a focussing lens, say an f/1.9? If when filming a person at, say, 20 feet distance, he should move beyond this distance or nearer, would he be out of focus? What puzzles me is what to do when one does not know or cannot accurately measure the distance for the setting indicated on the focussing lens. —W.E.B., Wolverhampton.

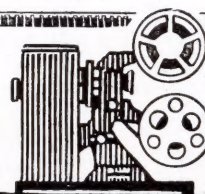
The distance for most work can be quite accurately measured by 'stepping off' the distance, allowing about 3 feet for each normal stride. It is only when working fairly close to the camera, e.g., from 6 feet and less, or when working at very large apertures (f/2.8 and over) that much more care is needed in estimating the distance of the camera from the object. Provided that when filming a person, normally at 20 feet, for example, the person does not come within less than 6 feet of the camera, there will be ample "depth-of-field" in which he can move about and still remain in focus. The extent of the "depth-of-field" at any given aperture can be found by examining suitable tables for the correct focal length of lens in use. You will find such tables, with much useful data, in the *Amateur Cinematographer's Diary* for 1940.

"MAKE YOUR OWN MOVIES"

We have received from the Fountain Press a copy of "Make Your Own Movies", by A. L. Gale and K. Pessels. Full review next month.



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